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Foreword

This volume of the Encyclopedic Dictionary of Mentalism follows the format that was laid out by Burling 'Volta' Hull in the first two volumes of this work. It provides the readers with information concerning old and new "secrets" in mentalism. In some cases the readers may have to purchase some paraphernalia in order to be able to present the effect but, by having all the information required, the readers can then decide if the purchase of this paraphernalia is worth considering.

Perhaps the more knowledgeable readers will find some of the descriptions and effects to be "old stuff" but it should be borne in mind that to a great many of the readers these same items will be new information and of great benefit to them. The purpose of this Dictionary is to provide the readers with as large a selection of effects, secrets, and information as we can possibly cram into a work of this size.

If you are a serious student of mentalism and have read the first two volumes of this work then you will notice that volume three contains much more new and contemporary material. Of particular interest is H. Van Der Straeten-Hautman's polaroid effect entitled "Thoughtography SX 70" because it is the type of information that is invaluable to the progressive mentalist. We could point out several other really great items but we will let the readers make their own choices.

We want to thank all the contributors who offered their favorite effects to make volume three another really great work in this series.

Please keep in mind that this is a Dictionary, to be used for reference and definition, and, as such, it can be one of the most important works in your library - if you use it!

THE PUBLISHERS

June 1977

"MENTAL 13"

by

James Swoger

EFFECT: You call attention to a group of cards and point out that one card, and only one card, has an "X" on the back. You tell the spectator that you are going to attempt a feat of mind control. He names any card in the group. This proves to be the only card with an X on the back.

THE HOW: Needed are 26 cards prepared as a "rough and smooth" pack. This means that if you fan the cards, or pass them lightly, one at a time from hand to hand, two cards will stick together. The cards are paired A-2, 2-3, 3-4 --- Q-K, K-A. The backing card of each pair is one number higher than the facing card. The facing cards all have an X drawn on their backs.

TO PREPARE: Make sure the cards are set-up properly. Turn the pack face-down and lift off the top card only. AN X SHOULD SHOW ON THE NEXT CARD. Place the top card on the bottom.

TO PERFORM: With the pack face down in the left hand and the X showing on top; run the cards from hand to hand (left thumb assists). Call attention to the fact that only one card has an X on the back. Now cut the cards placing the top section on the bottom. THIS WILL PUT THE "X" CARD IN ITS ORIGINAL POSITION. Now turn the packet face up and run them from hand to hand. It is a good idea to cut so that the Ace shows. This puts the card in numerical order. As you are running through the face up cards, ask spectator which card he believes to have the X on the back. If, for example, he says the 7, cut the 7 and all cards below it (deck is face up) to the top. Lightly lift off the seven and lay it face up on the table. This exposes the extra 8 and makes every thing appear normal. Starting a few cards below the eight, fan the cards stating that he could have picked any other card. Turn the packet over and slide cards from hand to hand showing that none of the backs have the X. TURN OVER THE TABLED CARD AND SHOW THAT IT IS THE ONLY ONE WITH AN "X". Lay the card, X showing on top of the face down pack and again pass the cards, singularly, from hand to hand to emphasize the point. When finished, cut the X to the bottom and pack is ready to use again.

PATTER SUGGESTION: Here is a group of playing cards . . . you will notice that one the back of one of the cards, and only one, I have placed an "X". It is certainly true that I know the name of the card with the X and I am going to try to mentally force the name of that card on you. As I show you the faces of the cards, I want you to name one . . .

the 7? . . . fine . . . would you like to change your mind . . . you may if you wish . . . remember, I am mentally trying to control you. Don't make it too easy for me. You still say seven . . . let's lay it to one side and look at the backs of the cards. You will notice that there is not an X . . . if we turn over the card that you selected, WE SEE THAT MY MIND-CONTROL HAS WORKED . . . IT IS THE ONLY CARD WITH AN X!!!

M I R A C U L O

by
Magictrix

You need a simple rectangular frame complete with four elastic bands.

EFFECT: The performer gives a sealed envelope to a member of the audience to keep. It is never again touched by the performer.

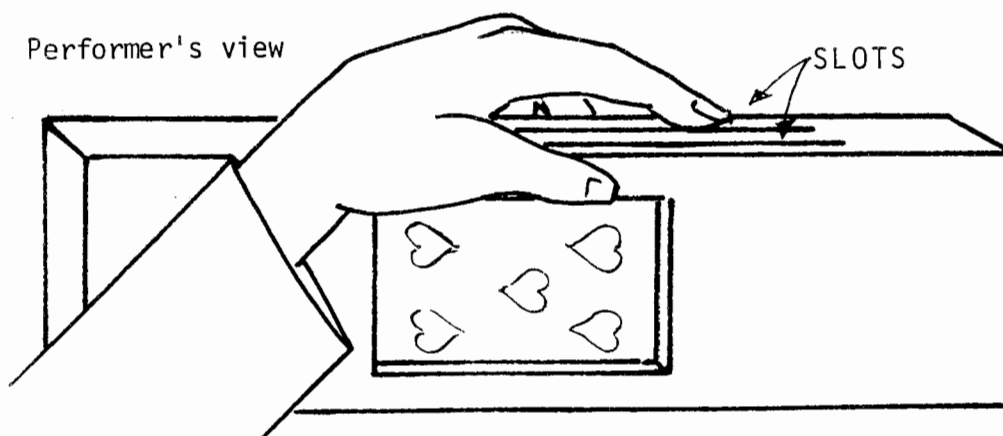
Any pack of cards, a borrowed one can be used, is examined by the audience and shuffled by them — the performer does not touch the cards at this stage.

A member of the audience deals out eight cards from any part of the pack. These cards are placed in pairs under each elastic band. The audience have a perfectly free choice of any pair. When the choice has been made the pair of cards are discarded having first shown them to be different. This discarding process is repeated until only one card remains. All discarded cards are shown to be different. The remaining card is placed, back outwards, in the cutout portion. It is in full view at all times.

The member of the audience opens the sealed envelope and reveals the card which was inside.

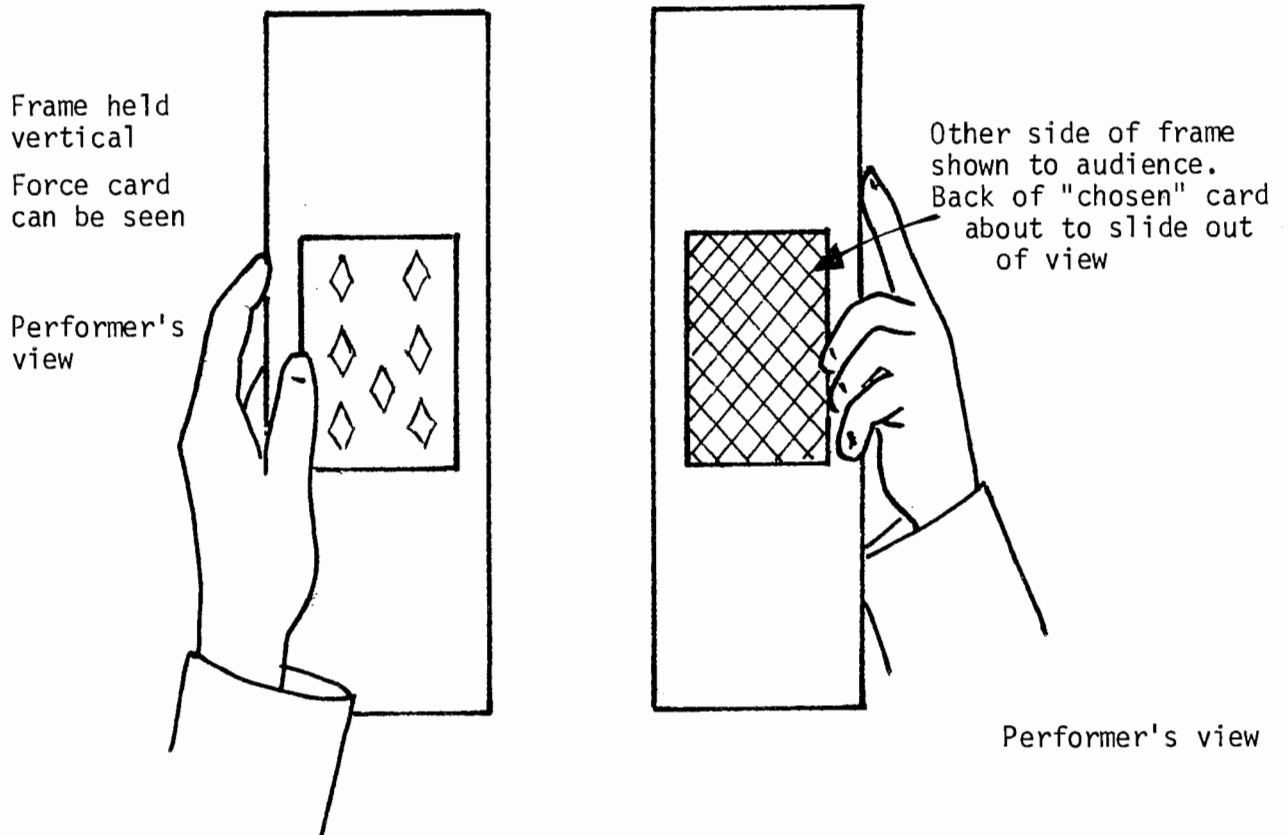
The performer turns the frame round to show the card left. It is the same as the one predicted by the performer. This card is removed from the frame and shown to be one card only. It is returned to the pack to complete the fifty-two cards, all different.

WORKING: The frame has two secret slides, one to the right and one to the left. Looking at the edge above the cutout you can see two slots. Place a card, (for example we will use the seven of diamonds) the seven of diamonds (7D) into the slot nearest to you. Tilt the frame and it will slide out of sight. Place a 7D from a second pack into a sealed envelope. A written prediction can be used of course. Having had the pack examined, shuffled and eight cards selected from the pack you pick up these cards in pairs and place upright behind the elastic bands. When all cards but one have been eliminated, this card is taken



"Chosen" card in slot furthest from performer. Force card appears in slot nearest performer.

Forefinger closes the two slots.
Frame is held horizontally.



from under the band and place back outwards in the other slot, i.e. the slot furthest from you.

N. B. Make sure you don't put it in the same slot as the force card.

Hold the frame horizontal as shown. When the card is being taken from the sealed envelope you very gently place your fingers on the back of the visible card and at the same time place your forefinger along the two slots to prevent any card from escaping. As the frame is raised in an anti-clockwise direction to a vertical position, the hidden force card (7D) slides into view but this cannot be seen by the audience as it is hidden by the other card already in the opening. When the member of the audience reveals the card which was in the sealed envelope you simply swing your left arm to the left thus revealing the face of the forced card and as soon as the card can be seen full view and just before the movement stops you release the gentle pressure of the fingers on the back card when it will slide completely out of view. This movement of course is hidden by the card facing the audience.

You have worked a miracle using any pack of fifty-two ordinary cards.

NOTE: If you borrow a pack then you must remove a card secretly (any card) and place it in the correct slot. Your prediction can be written and sealed in an envelope as previously explained.

SIMPLICITY MINDREADING ACT

DR. Q

It is a little known fact, but the almost legendary reputation of Dr. Q, as a mindreader was not so much based on trickery as on rather obscure psychological and scientific techniques which the good Doctor utilized with great mastery. Thus, it is with real pleasure that these carefully preserved mental secrets are released to the magical profession. These effects unquestionably come as near to a genuine demonstration in mindreading as any have, as yet, been initiated.

The Introduction

Dr. Q. would always prelude his exhibition in mindreading with the following direct remarks:

"For a man to claim that mindreading does exist as a fact is to leave himself open to challenge and criticism. So, in showing you these demonstrations, I should prefer to make no comment . . . thus allowing you the opportunity to judge as you may choose.

"However, I do believe I would be safe in saying that these experiments certainly would seem to testify in the direction of

mindreading, and, as such, I ask your cooperation.

"Naturally, for a person to read the mind of another there must be a bond of cooperation between the two parties. In other words, the individual participating in the experiment will have to put forth as much effort in the transmitting of his thought, as the mindreader, in this case myself, will in the receiving of that thought. With this law of mentalism in mind, who is willing to volunteer to experiment with a few examples of mindreading? "

This well thought through, and psychologically acute introduction immediately takes all the challenge away from the spectators, raises your exhibition from trickery to the realm of experiment, and makes it important. Further, it places half of the burden of the demonstration's success upon your subject, and secures a volunteer who is aware of his responsibility, and who will thoroughly cooperate with you.

The First Test

EFFECT: Dr. Q. while standing facing his volunteer subject would ask the gentleman to extend his hands towards him, whereupon he would immediately grip them — holding the left hand of the subject in his right and the subject's right hand in his left.

He would then ask him to simply THINK of either one of his hands — the right or the left. At once, without a word being spoken, Q would tell him of which hand he was thinking.

Dr. Q would then repeat the test several times, each time seemingly reading the subject's mind, and telling exactly which hand he mentally chose. In every case, the volunteer would testify to the Doctor's correctness. Modus Operandi: To accomplish this remarkable mindreading demonstration exactly as Dr. Q did it, stand facing your volunteer subject and grip his left hand in your right, and his right hand in your left.

Then carefully explain that what you intend to do is to offer him a personal example of mindreading and that for its success he must naturally cooperate by concentrating his thoughts as you direct.

As you talk thus to him, shift your grip on his hands up a bit towards his wrists, so that the forefinger of each of your hands will rest under the thumbs of his hands, directly over his pulses. In other words, your fingers are now in a position to feel the pulse at the wrist of each of his hands.

Now ask him to make his mind as passive as possible, clearing it of any specific thoughts, and to close his eyes. At the same time you close your own eyes, and take tab on his pulse beats. Establishing as it were, the general feel of their rhythm.

In actual performance all of this pulse checking takes but the work of a moment, and is done entirely unbeknown to your subject or your spectators. To them it appears that you are merely grasping the hands of the person and requesting that he pacify his mind.

Now suddenly request the subject to think of one of his hands — either the right or the left.

Immediately he centers his thoughts in the direction of one of his hands, the rhythm of the pulse beat in that hand changes . . . it will tend to slow down, to skip a beat or two, and then speed up rapidly. While the specific change in pulse behavior will vary with different individuals, it will always furnish ample cue for you to detect a change in its beats.

Lift up this hand (the one with the pulse rhythm change) with the remark, "This is the hand of which you were thinking!" And invariably you will be correct.

If you wish, you may then offer to repeat the experiment several times . . . and each time you will be able to correctly select the hand of which your subject is thinking by secretly noting this change in his pulse beat.

Between each demonstration be sure to ask him to clear his mind, and not to think of either of his hands until you tell him definitely to do so. Keep close check of the rhythm of his pulse, and when they are both beating regularly again — command him suddenly, "Now, think of one of your hands!"

Occasionally, both of his pulses may change in their beat-rhythm. If that happens, it simply indicates that he thought first of one hand, and then changed his mind and thought of the other. When this occurs, tell him so . . . and he'll be positively amazed at the accurate tab you seem to be able to keep on his thoughts.

This demonstration of Dr. Q's perfectly simulates genuine mindreading. Indeed, it comes very close to being just that. Notice how in its execution Q has made use of the little known fact, that the mere act of thinking in the direction of a certain part of the body, increases the flow of blood to that part of the body — in direct response to the direction of the thought.

When this principle is applied to the extremities, such as the hands, it becomes even more marked — particularly in being registered on the wrist pulses which lie so close to the surface skin. Of such is the ingenuity of Dr. Q. which made him the master of his craft.

The Second Test

EFFECT: Now using the same subject, or if it seemed more propitious calling for a fresh volunteer, Dr. Q would ask the volunteer to remove any five cards from a shuffled deck. These the subject held in a fan with the faces towards himself.

Next, Q would instruct him to select mentally one of the cards in the fan, to concentrate intently upon it, and to grip his right (Q's) wrist.

At once Dr. Q's hand would shoot out along the tops of the five, fanned cards, his fingers would descend, remove one card . . . and it invariably proved to be the card the subject had mentally chosen.

Q would then offer to repeat the test . . . always with an uncanny certainty, the card merely thought of by the volunteer.

Modus Operandi: It was for the successful performance of this mindreading feat that Dr. Q was always so careful in the handling of his introductory speech as we have described. For in this experiment it is essential that your volunteer be earnest and able to concentrate intently . . . and, more important still, be truthful with you and admit that you are right when you are. Dr. Q seldom had any difficulty in this regard, for as he performed it, the subject always regarded himself as an important half to the experiment (which indeed he is).

Having secured your volunteer, ask him to thoroughly shuffle a deck of cards, and to select freely any five of the cards. These you instruct him to hold in a fan in his left hand, with the faces towards himself (be sure he holds them up high, right before his eyes, so you cannot possibly see what the cards are) and to mentally select any one (just one) of these cards to be used for the "test" in the experiment.

Now instruct him to grip your right wrist firmly with his right hand, to hold it tight at all times, no matter how much your hand moves about, and to concentrate intently on his one particular card.

As you give these instructions, raise your right hand up in front of you (your subject's hand follows right along, gripped tightly to your wrist) level with your eyes. Pause for a few moments, and stress the fact that he must think intently of his card.

While he is thus concentrating, suddenly, and unexpectedly, let your hand drop down to the fanned cards, and the first card your fingers come in contact with — pull that card out of the fan.

If your subject has been concentrating and thinking intently of his mentally selected card, as you have instructed, this card will prove to be the one chosen.

You can repeat the test, using five more freely selected cards . . . and again you locate the mentally selected card in exactly the same manner.

When you lower your fingers to the tops of the five, fanned, cards, you must in no ways attempt to guess at which of the five cards is the one of which he is thinking. Just keep your mind passive, and let your hand descend free, almost as though it were dropping of its own accord. In fact, you may find it advantageous, as your fingers drop, after that moment's pause above the fanned cards, to close your eyes, and let your fingers come down slowly until they rest on one card of the group — every time that will prove to be the one upon which he is concentrating.

This is a very remarkable test, and it is slight wonder that with such material Dr. Q rose to enjoy such an enviable reputation as a mindreader . . . for in the application of these little understood psychological principles lies the true key to great mysteries.

As an example, the experiment under discussion succeeds entirely because of the fact that the spectator (thru the grip of his hand on the performer's wrist) unconsciously guides the performer to the very card of which he is thinking. In this test, the term, unconsciously, is meant literally — the subject being entirely unaware that he is the motivating factor in the locating of his own card.

This principle of "unconscious movement" was theorized, as being based on an underlying cause termed "ideo-motor response" by the distinguished psychologist, William James. Under his premise every idea is cited as tending to realise itself in motor (or muscular) activity. And in direct ratio to the degree of thought upon the idea, and intensity of its center in the field of the mind's attention, is the motor response affected. This is particularly noticeable in relation to ideas of location and motion.

In the present instance, as the principle is applied by Dr. Q when the spectator thinks upon his card in the fan of five, his muscles unconsciously react and lead in the direction of his card. Thus, as the performer remains passive and lowers his fingers above the cards, by following these unconscious impulses he is led directly to the chosen card. It now becomes obvious why he must make himself a passive agent — in order that he may interpret and follow exactly these "impulses" as developed by the subject.

In actual practice, you will find the process largely one of following the route of least resistance. As your fingers hover over the cards; if they descend towards the right one you will meet with no resistance, but if you descend towards the wrong one resistance (very slight, of course, but none-the-less obvious since you are on the alert for it) will be felt. So, as your fingers descend upon the cards, by holding your arm relaxed and passive, it works just as though your fingers were being led by some mysterious force right to the chosen card.

Strange, but the subject will be amazed, indeed, so subtle is the effect, that you, too, may well be astonished by the results.

The Third Test

EFFECT: For this last test in mindreading, Dr. Q would always ask a new spectator to step forward. He would then hand the subject a blank slate and a piece of chalk and instruct him to draw any simple figure or design such as a square, triangle, house, circle, star, etc., or to write a name or number if preferred.

Q then immediately turned his back, and walked to the far wall of the room while the subject was making his drawing.

The drawing completed, Q would request the spectator to concentrate his attention, for a few moments, on what he had drawn in order to clearly get a visual image of it . . . and then to take a damp sponge and erase his drawing completely from the slate.

At this point, Dr. Q would suddenly turn around and, taking the blank slate, request the subject to go to the very opposite end of the room (as far distant as was possible) or side of the stage as the case happens to be, face him, and strive to project the image of the drawing he had made toward him by sheer power of the will.

Then, slowly, line by line, Q would duplicate exactly the drawing of which the subject was so earnestly thinking.

Modus Operandi: Visualize that effect, it was one of the most striking of Dr. Q's program, and he invariably used it to conclude the mental portion of his entertainment.

In order to duplicate the effect, take a piece of chalk and soak it, for ten seconds or so, in Olive Oil. Then allow it to dry thoroughly, and while it will appear ordinary in every way — it is now ready to assist you in the performing of this experiment.

Hand your subject the chalk and blank slate, and instruct him to draw any figure or design he likes, while your back is turned, and you are standing clear at the opposite end of the room.

You then move away, and he makes his drawing upon the slate in secret. Next you request him to center his attention completely on the drawing he has made, to visualize it, to let his eyes follow around the shape of the design, and, in general, to impress it firmly upon his mind. Having done so, he is to take a wet sponge (have this in readiness on your table beside the slate and chalk previous to its use) and wipe his drawing out of existence, off the slate.

Having done so, you return, casually take the slate from him, and place the damp side down, upon the table. You then ask him to go to the other end of the room, and to project mentally his thoughts of the

drawing towards you.

You go on to explain that you will then attempt to receive his thoughts, and will try to reproduce his drawing exactly as he is thinking of it.

Then, you pick up the slate, the damp side facing you. Water on a slate surface evaporates very rapidly, so by this time it will be dry, and you will note that you can see a faint Olive Oil outline of what he drew.

It thus becomes a very easy matter for you to apparently read his mind, and reproduce his drawing line for line.

As you draw, keep the slate's inner surface close to you, so none but yourself can see it, and make your drawing over the Olive Oil outline of his. Hence, you get an exact duplicate of his drawing, which is very impressive from a "telepathic-appearance" standpoint, and further it covers up the modus operandi at the conclusion of the demonstration.

As you make this drawing, keep glancing at your subject, draw slowly and uncertainly, pause often as though striving to catch an "impression." You must make it appear exactly as if you were actually receiving your "cues to the design" from the thoughts of the spectator.

Having completed your drawing, you can now confidently exhibit the evidence of your successful demonstration.

It is doubtful if any experiment in "drawing-mindreading could be more clean-cut and convincing than this sensational "test" of Dr. Q's. Never has his creative genius been more in evidence than in his clever blending of the scientific principles that water and oil will not mix (and hence the oil outline of the drawing will not be erased by the water when the chalk outline is removed) with the psychological expectancy of mind-reading.

Note the amazingly subtle use of the spectator, himself, innocently performing all of the secret processes necessary to the experimenter's success, in the drawing of the design, and in the erasing the evidence of his work; thereby setting the stage for the mystery, while, at the same time, placing the modus operandi in function — for as long as the slate's surface is moist, the oil outline will not show, and by the time its surface is dry, it is safely out of sight on the table, and is not shown again until it is logically exhibited with the oil lines now again covered by chalk.

Psychologically, this test is perfection. Every phase of its misdirection being perfectly covered by natural moves and presentation. And the whole is so logically consistent, that to the witnesses no explanation can remain — but that they have indeed observed a most outstanding

demonstration in telepathy. Here is an unmistakable miracle, thanks to the ingenuity of Dr. Q.

The Conclusion

Having completed his demonstration in mindreading, Q would always close with the following unexpected, but mighty thought provoking comments:

"And thus you have seemingly witnessed mindreading. I might even say actually participated in some demonstration in mindreading. However, please don't believe them. Not that I especially wish to arouse question as to the feasibility of mindreading itself as a fact, but merely that I would much prefer to leave you as a group of critical thinkers than as a group of gullible believers."

That speech knocked his audiences cold in such a nice way. It perfectly "covered" the Doctor, and stilled any possible critics. (There weren't many when Dr. Q applied his Mindreading Secrets, but the worthy Doctor never left anything to chance). Apparently he had commanded respect for it. He'd asked his observers to be critical of what they had seen — the net result of which was that another group went on their way singing the praises of the "miracle master," Dr. Q . . . despite the Doctor's sage warning about "GULLIBLE BELIEVERS."

MENTAL SYSTEM WITH CARDS

by

Jimmie Wilson

EFFECT: The medium is sent out of the room and guarded, searched, or subjected to any other stringency the audience might wish. The performer picks up a borrowed deck of cards, removes them from their case, and has anyone shuffle them thoroughly. The deck is spread face up on the table and any spectator points to any card. The cards are returned to the box and left on the table for all to see. The medium, still in the next room, does not ask any questions, but rather immediately and infallibly reveals the chosen card. THERE HAS BEEN NO TALKING BY ANYONE THROUGHOUT THE ENTIRE PERFORMANCE. All directions were explained to the audience before the cards were removed from their case. There is no guesswork, percentages, ear-phones, wires, mirrors, vibrators, lights, wax, threads, trick decks, switches, palming, or confederates used. You can perform this virtual miracle twenty minutes after reading the lucid instructions. This system is always ready at a moment's notice. No forcing. Use any deck anywhere. Compare this effect with any you now have and you will see its superiority. Compare this method with any you now use and you will again see its superiority. The conditions under which this telepathy is performed could not be more fair. If the audience believes they can

make the conditions fairer you are able to accept their challenge and still have any chosen card revealed. Repeat as often as you like.

METHOD: The entire transmission is executed by the sounds the deck makes as it is being picked up, shuffled, and returned to its box. The code is, therefore, auditory though not verbal. Naturally we cannot remember how to pick up and shuffle a deck of cards fifty-two different ways so we shall have to classify our messages. Said classification follows and is as easy to remember as the fact that the word RED begins with the letter R.

The cards are ribbon spread face up on the table. One has just been pointed to by a spectator. If the card pointed to has the numerical value of 6 or below you must tap the deck's edge on the table immediately after scooping them up as if you were squaring up the deck. If it is a 7 or above in value the little squaring tap is omitted. This can best be remembered by use of association. If the card is a Six Spot or BELOW you tap as if trying to penetrate the table thus getting the cards BELOW the table's surface. This routine contains similar mnemonics to help you remember every signal you are to execute.

The next signal will denote the color. If the selected card were red you should riffle shuffle since the word RED and RIFFLE both begin with the letter R. If the card is black the overhand shuffle is used. BLACK . . . OVERHAND . . . simply remember the initials . . . B. O.

Now we shall transmit the precise numerical value. To do this you merely shuffle (riffle or overhand depending on color) once for an Ace, shuffle twice for a Three Spot, and shuffle three times for a Five Spot. The same holds true for the above 6 value cards, i. e. one shuffle for a Seven Spot, two for a Nine Spot, and three for a Jack. Remember to use the shuffle which denotes the color each time. For the numbers between the ones listed above you add a cut before placing the deck back into the box. The cut is made with a slapping motion so the sound will carry to the next room. Example; if a Two Spot is chosen the performer shuffles once, then cuts. If a Four Spot is selected the deck is shuffled twice, which signaled Three Spot, then the cut adds the extra digit and thus declares the card a Four Spot. Before reading the next paragraph read the chart on the next page. It shows the complete classification of cards and their respective shuffles and cuts. Notice the King is the only card which requires TWO cuts.

Before we discover how the suits are conveyed let us review by way of showing how a definite card is signaled. Let's pretend the TEN OF CLUBS has been selected. As the performer scoops up the cards he does NOT tap their edge on the table. This silence tells the medium the card is over 6 in value. Since the card is a black 10 he will overhand shuffle twice and make one cut. The two overhand shuffles are made by running all the cards off once . . . pausing . . . then running all of them off again. There is NO cut between the shuffles. The cut, if necessary, comes after all the shuffling is done. This is true in all cases.

TAP ON PICKUP	Ace	1 shuffle	Three	2 shuffles	Five	3 shuffles
	Two Spot	Add 1 cut to the number of shuffles above.	Four Spot	Add 1 cut to the number of shuffles above.	Six Spot	Add 1 cut to the number of shuffles above.
DO NOT TAP ON PICK UP	Seven Spot	1 shuffle	Nine Spot	2 shuffles	Jack Queen	3 shuffles Add 1 cut to the number of shuffles above.
	Eight Spot	Add 1 cut to the number of shuffles above.	Ten Spot	Add 1 cut to the number of shuffles above.	King	Add 2 cuts to the number of shuffles above.

The medium's thoughts were: "No tap on the pickup . . . 7 or over . . . overhand shuffle . . . black . . . check B O . . . there were two shuffles . . . that's a Nine Spot . . . now I hear a cut . . . that makes a Ten . . . a black Ten Spot."

Last, the suits are given after the cards have been returned to their box. Associatively, your heart beats and you beat with a club, therefore, if the chosen card were a club or a heart you return the box to the table with a mild thud. If the selected card were a diamond or spade the box is returned to the table silently . . . no beat.

If the spectator points to the Joker simply leave the cards on the table. This complete silence will tell the medium the Joker has been selected. When that card has been revealed say, "That was too easy. Try another one."

It is imperative that there be no talking while this demonstration is in progress. Your emphasis on that point to your audience will enhance your showmanship.

THE BALLY PREDICTION

by

Wm. A. Stevenson

EFFECT: The mentalist visits the newspaper office and informs the editor that he is going to make a prediction of a future event. Mentalist explains that he is sending a letter through the mail to the editor which will be marked "Prediction". He instructs the editor to place the prediction in his safe until the day of the show. Mentalist explains that the prediction will be a prophecy of a future current event. Editor further seals the postmarked letter prediction between two pieces of cardboard.

On the day of the show the editor brings the sealed postmarked letter to the show and the editor opens the original sealed postmarked letter himself. Before opening it, the editor truthfully states to the audience that it is the original letter mailed to him, that it has been in his possession exclusively for several weeks, and that the mentalist has not touched the letter mailed to him.

Here are the fine points: No confederates, no sleight-of-hand, self-working, and mentalist never touches the original letter at any time after it is mailed to the editor, either before the show, or during the show.

METHOD: Mentalist calls up editor over the telephone and informs him that he will receive by mail within the next day or so a letter marked "Prediction", that it is a prophecy of a future news event, and for him to hold it unopened. Mentalist advises him to place the letter in a book or magazine and place it in his safe or some other place where it can remain untouched and undisturbed.

Mentalist mails a dummy prediction in a thin lightweight dime-store envelope, addressed in ink to the editor and with the word, "Prediction", printed across one corner. At the same time, mentalist mails a duplicate letter addressed to himself in pencil. Thus both letters are postmarked exactly alike and with the same date.

When mentalist receives his letter, he erases the penciled address to himself, and writes the address of editor in ink; thus a duplicate is obtained of envelope addressed to the editor. This envelope has been only slightly sealed and contains a filler similar to that sent the editor. The filler is removed.

On the day of the show, the mentalist does the following:

1 -- He gets two large-size legal envelopes and makes a double compartment envelope by trimming the address side with flap off one and inserting it in the other. By spreading the little glue on one end of

the fake piece before it is inserted in the regular envelope, it will be possible for him to later cut off the end of the double envelope, opening to the fake compartment with no fumbling.

2 -- As soon as the local paper is on the street, mentalist gets a flash at the "banner headline" (the one that spreads across the top of the front page) or the headline of the leading news item. This he copies on a sheet of paper. The paper is then inserted in the envelope which had been sent to himself, but which now carries the editor's address -- in other words, the duplicate of the letter actually sent to the editor. The prediction is now ready for the next step.

Mentalist has already prepared the double compartment envelope, so the duplicate envelope with the real prediction inside is placed in the back compartment and the two flaps sealed together. Thus an ordinary-looking legal envelope is obtained -- the prediction inside.

3 -- Mentalist obtains two pieces of cardboard the size of legal-size envelope and some scotch tape.

4 -- Mentalist approaches editor in his office before the show and asks him if he remembers the postmarked date on the letter as he wishes to stress that fact to the audience. Editor will get out letter to check the postmark. Mentalist tells editor that in order to impress on audience that it has been sealed and also that he will not be able to tamper with it at the show, to seal it in a larger envelope and between two pieces of cardboard with tape which the mentalist furnishes. Mentalist holds large fake envelope open and requests editor to drop letter inside and stresses the fact that he never at any time touches the prediction. Mentalist seals and places faked envelope on table, then asks editor to write his name across flap. Mentalist places the large signed fake envelope between the pieces of cardboard and as an afterthought hands to the editor with the statement that perhaps it would be better for the editor to seal it as he does not wish to touch anything. Mentalist states that it will make a better impression on audience to prove to them that he has not tampered nor cannot tamper with prediction at any time.

The cardboard is used as the weight of the faked envelope will not be noticeable. Mentalist, by having the original letter placed in a magazine or book has thus insured that letter will not get wrinkled or soiled.

Editor brings prediction to the show and at the proper time is asked to bring it up to the stage. Mentalist lets editor hold cardboard sealed letter while mentalist opens one end and takes out the faked legal-size envelope. Mentalist tears or cuts off end of faked envelope and dumps the original (?) letter into the hand of the editor, stating that he does not wish to touch it.

Performer then may build it up by asking editor to verify that the letter has been in his possession exclusively at all times, and that it is the original postmarked letter addressed to him. Editor is completely fooled and so is the audience. Under the circumstances,

the mentalist can truthfully state and demonstrate that he has never touched the original prediction.

VARIATION: At the time that the mentalist calls the editor and informs him about the letter coming through the mail, he tells the editor to seal it up in a large legal-size envelope as an added precaution. This will keep his letter from getting soiled. Later, when mentalist approaches the editor in his office to check date on letter, the editor will have to open the legal-size envelope to check the postmark on the original letter. Mentalist now furnishes the faked envelope to reseal.

Mentalist also uses this method when he won't be able to contact the holder of the prediction until it is actually brought to the show. Thus, the original letter is sealed up in the legal-size envelope and it will not get soiled in the holder's pocket. It will take the mentalist only a few minutes before the show to call aside the person who has the prediction and reseal in the fake envelope as outlined above.

DREAM EFFECT

The magician takes a wallet from his pocket and lays it on the table.

A spectator is given an ordinary deck of cards which he may examine. He is asked to shuffle the cards and spread them face down on the table. With one finger he pushes forward a card. The Magician picks-up that card, opens the wallet and takes out a small envelope. Inside is a matching prediction card.

SECRET: Obtain a small Plastic wallet and cut a slit opening on one side of it, the wallet has a small compartment with a snap button, inside is a small envelope with a card, you can put inside the wallet — money, pictures, other papers, to make it look like an ordinary wallet.

We give you some effects which are not difficult and are easy to perform.

1. Have the wallet in your pocket, reach in the pocket with fingers covering the cut and thumbs on the other side of the wallet, while you talk let a spectator take a glimpse on both sides of the wallet, then you throw the wallet on the table with slit side down.

You can if you like (which is not necessary) open the wallet, open the small compartment and pull out the small envelope, have it initialled by the spectator or have a transparent envelope and have a sticker with the spectator's initials glued on the envelope.

2. Introduce a deck of cards and let spectator if he likes examine it and he shuffles the cards, take the cards from the spectator and spread

the cards on the table. Also lay the wallet on the table with the slit side down. Let the spectator push one card with his forefinger forward, ask him if he wishes to change his mind and select another instead, but this is not necessary.

Take the selected card with the right hand, take the card with the THUMB AND FOREFINGER and place the card face down.

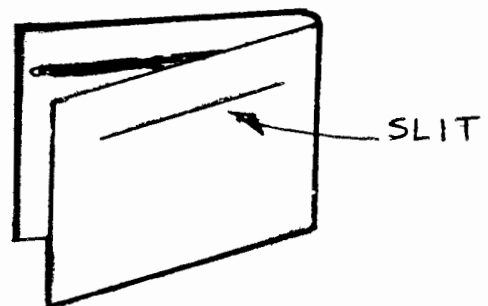
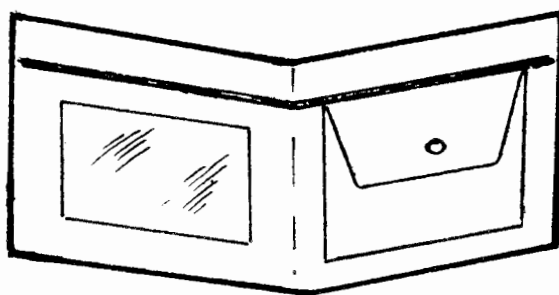
3. Take the wallet in the left hand, slit side down, open the wallet with the left FOREFINGER (this is a natural move) as you are holding the selected card with your right hand, now comes the important move.

The right hand approaches the wallet, the slit is face down, open the little pocket with the snap, while the right hand travels to the wallet with card. Card is transferred from THUMB AND FOREFINGER to FOREFINGER AND MIDDLE FINGER, this is a natural move as you open the little pocket.

While you open the pocket with your thumb the FOREFINGER AND MIDDLE FINGER release the card, introduce them in the cut, to get hold of the duplicate card, while this is being done the left fingers beneath the wallet get hold of the card. The right fingers pull out the card from the slit with MIDDLE AND FOURTH FINGERS while the THUMB AND FOREFINGER pull out the envelope. The magician now throws the WALLET WITH THE FIRST SELECTED CARD ON THE TABLE, opens the envelope and shows that the card MATCHES.

The whole thing of transferring the selected card from right hand to the left fingers underneath the wallet takes a few seconds only, and the spectator does not suspect that you are holding now another card after pulling it out from the wallet.

ANOTHER way to present the effect is as follows: Put in the wallet, money, visiting cards, pictures, etc. Let the spectator shuffle a deck of cards. Take the deck from the spectator and tell him that you are going to drop one card at a time onto the table until he says stop. When he does you drop the remaining cards of the deck on the table and follow as in No. 1.



THOUGHT PICTURES

by

Robert Nelson

The ability to transmit mental sketches or pictures from the mind of one performer to the mind of another, is indeed, a remarkable demonstration. Furthermore, this type of entertainment has proven an absolute source of mystery to the scientist as well as the brother telepathist. The difficulty to detect the modus operandi has been quite natural, in view of the extremely clever method of coding, which under most severe tests are practically fool proof. Furthermore, it has been a source of wonderment, how any simple geometric drawing could be reproduced under the circumstances, in view of the supposedly hundreds of various figures, the student has endeavoured to investigate along these lines, and consequently, his efforts have been in vain.

Thought pictures are accomplished by most simple means. Why code this line and that line, this angle and that angle, this curve and that curve to reproduce the picture? It has been along this line of reasoning that makes the experiment so brilliantly clever to the spectator. He does not stop to think that there are only about forty simple geometric drawings and that by affixing a corresponding number, and coding the number, the operation is quite simple. For illustration: Assume that a spectator in the audience has drawn a cube, a square, triangle, sphere, cylinder, a convex polygon, a diamond, a broken line, a pyramid or any other of the few simple figures. Each figure has a corresponding number which coded instead of the figure simplifies the action, as the combination of two digits means different figures, while the combinations of two sets of digits means the combination of two sets of figures. The coding of the square and sphere would give the figure (sphere) contained within the square.

Examination of the geometric figures and other simple sketches, contained on the drawings, will give a ready and clear understanding of the drawings and their corresponding numbers as they are to be coded. The principle of coding will be considered later.

The lecture included should be rearranged to suit the performer. You will note lecturer places stress on simple geometric figures, likewise, simple drawings as the assistant passes into the audience and with the slate or pad and pencil, it is well to caution the audience if they are skeptical that they use their own pencil and paper. By carrying several slates or pads, several can be drawing at the same time which keeps the act moving and keeps people from losing interest. The first few minutes a large number of sketches will be handed up, assistant sorting them during the course of the demonstration, and when the opportune moment arrives, gestures to a spectator who submitted the drawing to stand and request medium to reproduce his mental picture. Needless to say many of the sketches will be too difficult and intricate or unintelligible and these are merely passed by and forgotten. The performer taking the more simple and those easier coded. The time is limited and it is a

physical impossibility to cover the entire audience, and the old alibi can be fallen back upon in case of mistakes that the minds are not accurately attuned due to unnecessary noises. We will not take up the matter of the transmission of simple drawings again we refer you to the introductory lecture. Wherein the spectator is requested to draw only very simple objects as horse, man, boat, woman, tree, flag, star, etc. These pictures are mentally impressed upon their minds, being forced there.

To prove this statement, assume for illustration, you are a spectator in the audience and you are suddenly requested to draw some simple picture quick — what will it be? Other than the above sketches, what can you think of on the spur of the moment? Stop — take five minutes of your time now and make a list of drawings. First considered, that you must have the ability to draw the sketch in such a manner that it can easily be recognized by assistant and audience. When serious thought is given the experiment, one will readily note the spectator is handicapped. The psychology of the demonstration is par excellent from the medium's standpoint. Stop and consider just what small percentage of people possess any real ability to draw. It is a simple matter to draw such sketches as are expressed in the lecture, being unable to draw intelligibly and still wishing to present a drawing, the spectator will resort to geometric figures, which are so simple anyone can reproduce if they can draw a straight line.

No doubt the reader has seen the piano act presented by Mercedes and Mille Stantone, and a few other performers of lesser rank. When the performer asked of you what selection you wished Madame to play, in a way you found yourself somewhat dumbfounded and noticed a lapse of memory. Naturally being interested you wished to ask a selection and for the life of you, you could only recall a very few of the most common and popular pieces. The same is evident when at the performance of a Crystal Gazer, seer or such. When they ask a question it is a simple fool thing that enters their head, and after retiring from the theatre they feel like kicking themselves for not asking such and such a question as it was very important.

Again we call your attention to the simplicity of Thought Pictures but only from the operators standpoint. It is the duty of the lecturer to impress upon the audience how difficult a demonstration is to be attempted, and as said before, make it seem difficult, as it seemed to you before the study of this manuscript. The demonstration fills the requirements — offering good sound interesting entertainment. Even though the simplicity of the drawings are figured out by a few spectators, what matters this? You can fool part of the audience all of the time, but not all of the audience all of the time. But yet, they have the most difficult part of the program yet to ascertain — the transmission of the pictures from the performer to medium. This alone will baffle the most intelligent. If the medium is blindfolded this offers an excellent excuse why the exact reproduction is not made. Furthermore it is not intended, the purpose of the demonstration is to demonstrate the possibilities of genuine mental telepathy, the thought picture being transmitted to the medium's mind,

and not the actual drawing. The purpose of the spectators drawing is to offer absolute proof of the success or failure of that particular attempt. Also aids in concentration, these two points should be heavily stressed upon in lecture. The medium may possess no unusual ability as a sketch artist than the person who submits the picture, if a blindfold is used it should be faked slightly, so as to allow faint vision at least of blackboard. Personally the writer does not recommend a blindfold, it does not increase the effect unless previous mention has been made. Not being suggested the audience will naturally not conceive the idea to illustrate, what we don't know hurts no one. The question of coding does not occur to ninety percent of the audience, while the rest may from hear say or past actual experience think some form of signals are employed. After act is in operation, their opinion must change or at least be shaken.

The Code System

Needless to say, there are many ways of coding, and the fact that there is always the best in everything is to be taken into consideration. It is our opinion, taken from actual experience, that the method herein explained is the best — without question. That this method requires more practice in learning, more concentrated effort is not questioned, the result is the thing. The keynote of success in this system is harmony, the principle of this code is the ability of the medium and assistant to count mentally and together. It is a known fact that the beats for common time are always the same in music, therefore with a little practice it is easy for two persons starting at a given signal to count at an even rate, and when given another signal to stop, and of course both medium and assistant have arrived at the same number. They must continually practice together until sure they can count mentally and in exactly the same time, then the most difficult part of the system has been learned. This is illustrated by two piano players playing a duet, both having to start at a given signal and keep exact time together throughout the piece, both ending at the same time also. A speed of from 60 to 75 counts per minute should be adhered to and a metronome would come in valuable here.

The Signals

These are the most natural type of signals obtainable, they do not indicate any particular cue, what is done or said, does not influence the various cues but when this action takes place indicates the code number, the code number is designated by the number of counts that takes place between the start and stop signal. The signals used in this system make Thought Pictures a thing undetectable, to the casual observer nothing unusual is noticeable as nothing out of the ordinary takes place. All movements are natural and absolute necessary to carry on the demonstration. Furthermore, it is not necessary for the assistant to employ the same signal, this is a tremendous advantage with this system. Such signals as are made by motions and positions of hands and body are seen by those anxious to detect while with practice this way is absolutely foolproof. Before the demonstration can be started,

a picture must first be transmitted to assistant. Consequently he always knows one or two in advance that he is planning on coding. The medium faces the audience with fake blindfold made of thin material, or not blindfolded, placing the back of her hand against her eyes, and in such a position that she can peek through her fingers and ascertain the assistant's movements in audience. When the medium places her hand over eyes that is the signal for both to start counting. The assistant knowing the number of course to be reached. Assuming the number to be 14 as the medium started to count, the assistant lets same run until fourteen has been reached, and then stops the count. This is accomplished in any number of ways. While the counting is in progress, assistant should not move, to stop count, he merely turns slightly, walks away, hand drawing back, turn slightly, motion spectator to be seated, or have spectator repeat request, and the natural movement is sufficient to denote stop counting.

Having received the correct number, the medium does not move immediately unless the count was a long one consuming considerable time. Then it should be hurried. Slowly she withdraws hand and in a vague way starts to draw the figure, first hesitating, then with rapid strokes, all of this for effect. This is showmanship, something that must be acquired from actual experience and observation. Having drawn the correct figure the spectator should be asked to acknowledge the correctness of same, the assistant may remark CORRECT. Now with this remark, the count may be started and stopped by assistant motioning to next spectator to stand and repeat request for next drawing. If the figures corresponding number is not a straight count, say 65 and of two digits, the first digit is coded in this manner and the last word of the spectator's speech acting as the start signal for the second digit of that number. When it is stopped by assistant walking away from immediate scene, or any natural movement. For instance, assume a star has been drawn by a person, medium raises hand to forehead and starts to count 1-2-3-4-5-6-7 and on last count assistant motions to person to stand and make a request. Now with the last word (picture) the count is automatically started 1-2-3-4-5-6-7-8- and at the last count the assistant turns, walks away and motions for person to be seated. Any natural movement. To those who wish to carry the drawing arrangement out to more complicated drawings, the numbers may run to 999 the coding arrangement being the same, only three figures are coded, the first 18 should be straight count. Otherwise the rest is the same. Thus far the author has taken up stage performing and while on the subject would suggest a direct contact one way telephone set. Receiver being concealed in the medium's hair and the microphone backstage. Operated by third party who with powerful field glasses to aid him, and a peep hole, reads the signals and phones the number to medium. For club work, private affairs, performer must work in same manner. There are hundreds of various signals and moves that may be used for starting and stopping the counting and these will suggest themselves to you as time goes along.

Properly presented, detection is impossible and plants are very useful. At every public performance, at least one plant should be used to get sensational results. The party of course submitting a very

complicated yet simple drawing and medium knows whether picture shall be presented fourth, fifth, etc., and after bawling out plant for trying to stump you, medium remarks upon hardness to get concentrated right, she draws the picture. Properly handled, an applause is certain, for additional effect, the medium should draw a figure other than coded, and just before finished, shake her head, erase it and draw correct figure.

Geometric Figures

Careful analysis will reveal only forty working designs, any two can be combined to produce the more complicated drawing which will faithfully cover all designs presented, if a square is drawn within a circle, the larger or outside figure is drawn first and the figure inside last, if a circle is drawn inside a square the order is vice versa. When a bisected triangle is drawn, the triangle is first drawn then the bisecting line is coded, likewise with parallel and perpendicular lines. It will be noticed the most important geometric drawings and simple sketches will have low corresponding numbers, as they are the ones that will be most and more often under observation. A straight line is assumed to run parallel with the floor, likewise on the blackboard, if spectator places line parallel on slate and line is drawn perpendicular on board, spectator says it is not right, medium turns board in vertical position. There may be other simple figures not contained in the list that performer may wish to add, and remember to have the sketches of articles made as plain and simple as possible to illustrate only the Thought Picture and not the object.

Comment

Repetition will be found in several places in this manuscript, but with a purpose of making the methods easier to understand, this system at first reading may seem complicated and difficult, this is not the case. A telegraph operator does not have to figure out the words by letters as he hears them tick off but reads them by ear as if he were in actual conversation, and that is the way the assistant and medium should receive and send signals. When it is noted it takes the average student six months to learn shorthand, and all the code method can be learned in less than one tenth of that time and the remuneration for an act of this kind is ten times that of the shorthand writer it should naturally interest the reader enough for them to concentrate their efforts in continual practice.

Remember, practice makes perfect.

- | | | |
|------------------------------|---|---------------------------|
| 1. perpendicular | 4. a bisecting line from
lower left corner to
right | 6. line closing
object |
| 2. parallel lines | | 7. straight line |
| 3. bisect at right
angles | 5. bisecting line from
lower right corner
to left | 8. isocles triangle |
| | | 9. square |

10. Square	15. boat	20. woman
11. rectangle	16. vase	21. animal
12. circle	17. house	22. cross
13. cone	18. tree	23. right angle
14. diamond	19. man	

24. acute angle	32. prism	41. broken line
25. obtuse angle	33. box	42. wave line
26. scalene triangle	34. cylinder	43. heart
27. equilateral triangle	35. ball	44. flag
28. dotted line	36. semi-circle	45. auto
29. pentagon	37. trapezoid	46. engine
30. hexagon	38. chevron	47. hat
31. convex polygon	39. pyramid	48. book
		49. cup

50. ladder	60. chain	70. tent
51. wheel	61. apple	71. basket
52. building	62. pear	72. match
53. eye	63. dish	73. brick wall
54. airplane	64. barrel	74. key
55. balloon	65. bicycle	75. suitcase
56. telephone pole	66. table	76. bottle
57. fence	67. lake scene	77. saw
58. flag	68. star	78. hammer
59. ring	69. moon	79. window

80. umbrella	81. flower
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82. chair	86. trapezium	90. point
83. volcano	87. arrow	91. double cross
84. spade	88. bisected parallels	92. egg
85. club	89. dollar sign	93. fork

SUGGESTED LECTURE FOR THOUGHT PICTURES

by

Robert Nelson and Wm. Larsen

Friends, I come before you this evening in the role of a scientist rather than in the role of a magician, ten years ago people would have laughed at me had I told them what I propose to tell you now. You yourself will be skeptical but after a practical demonstration, you will not only see but you will be convinced that I have delved further into the lines of mental phenomena than hitherto been thought of.

My purpose is to prove beyond all question of doubt the true existence of the phenomena known as Mental Telepathy, and to entertain you. The operation is very simple, which you will note, and greatly resembles the modern radio. Mental Telepathy is merely an improvement.

To make the test as interesting as possible and to avoid scientific discourse it is my pleasure to introduce Madame . . . my co-partner, I will pass among you in the audience, and all who are interested in testing Madame . . . and my powers are requested to draw any geometric or simple drawing on the back of their program, envelope, card or such, for your convenience I will also carry a few writing pads and pencils. Draw such simple figures as a tree, house, boat, star, pan, circle, cube, triangle, etc. Madame will draw a likeness of your sketch upon the blackboard. In order that the demonstration will move along rapidly, draw your figures in the simplest form only. Madame will reproduce the thought picture, rather than the drawing line for line, such minute details would occupy too much time.

When you have prepared drawings and wish to submit them to test Madame's ability, merely show me the drawing and I will indicate the opportune time to present the same. Then kindly stand and repeat "Please reproduce my mental picture."

The purpose of the drawing of the picture is to promptly ascertain her success or failure of that particular drawing. This also aids in the concentration, focusing the picture on the mind itself. Do not make it necessary for me to revert to verbal speech with the medium as such might suggest trickery of some kind. Our sole object is to convince each of you that you have witnessed a demonstration of genuine mental telepathy — a new scientific fact that soon supplants the modern telephone communication — the radio of tomorrow.

Your drawing please? etc.

N. B. The purpose of this lecture is to set only a guide and offer suggestions to performer, a distinctly individual lecture should be built around the ideas incorporated in the above lines.

NUMERIC O

by

Clettis V. Musson

Someone is requested to sit at a table with his back toward the group. On the table is a paper and pencil. The performer, turning to another spectator, requests him to write a three digit number on a slip of paper. This number is rewritten in large figures, by the performer, on another large sheet of paper or a slate, and held up where everyone except the person sitting at the table may see it. Now, the spectator at the table is requested to do some calculations involving addition, subtraction, multiplication and division. At no time does the performer see or know what figures are being used. After the calculations, the spectator is requested to call out his answer. It is the same as the one written by the second spectator on the paper which has been held up by the performer in full view since its inscription.

METHOD: This startling, impromptu effect is merely an extension of a little known trick, yet the mere elongation has built it into a baffling masterpiece. So baffling, in fact, that some magicians after having seen it performed have asked where it could be purchased, others have said it seems impossible.

To perform, you should have a table in front of the group with a chair. The back of the chair must be toward your audience. On the table have some paper and a pencil. If you are performing the trick where no table is available, then a scratch pad may be used. This provides a writing surface. The spectator who is to do the calculating must sit at the table with his back to the audience, or if a scratch pad is used, and no table, he must stand with his back to the audience.

Request the second spectator to write down a three digit number. Let us assume he writes 698. You write this on a large piece of paper (8 1/2" x 11" OR LARGER) in large figures, and hold it up so everyone but the person sitting at the table may see it. Now ask the person at the table to write down a number, preferably a small one. Tell him to multiply by 2, add 10, divide by 2 and to subtract the number he wrote down the first time from this answer. At this point you know the answer which is 5. If you follow the procedure given, it will always be 5. If you desire to make it different then change the number to be added, which is 10, to some other number. The final answer is always one-half of the number added at this particular step. Thus, if 14 were added, the answer would be 7. If 6 were added instead of 10, the answer would be 3.

Once you know this answer you have your spectator add, multiply, subtract and divide until the specified answer is reached. You, of course, do the calculation mentally and silently in your mind until the end of the calculating. This is much easier to do than you will perhaps realize at

first. Let's take the 5 and build it up to the 698. You can drag it out indefinitely or do it quickly. First, we'll do it quickly as follows:

Tell the spectator to take twenty times the answer he now has. 20×5 equals 100. Now tell him to take seven times that. 7×100 equals 700. Instruct him to subtract 2, and call out his answer. It is, of course, the desired answer; namely, 698.

Let's try it by a quick method again only in a more effective way. Have the 5 multiplied by 5. This gives 25. Tell him to add 25 which makes 50. Instruct him to multiply this by 10 making 500, and to add 200 which gives a total of 700. Next, have 2 subtracted. Once again we have arrived at 698.

You will notice in this method we deal mostly in figures that are multiples of 5's and 10's. This is the secret of making the mental calculations easy. In this last example, when we arrive at 700, you could have said subtract 100 giving 600, then request that 98 be added, again arriving at 698. The following example is an effective way to perform this trick because it covers multiplication, addition, division and subtraction.

First have the spectator put down any number he desires. Let's assume he writes down 12. You do not have to know what this number is because when he arrives at 5 you carry on from there.

	12
Multiply by	<u>2</u>
	24
Add	<u>10</u>
Divide by	2) <u>34</u>
	17
Subtract first number	<u>12</u>
Begin your mental calculations here)-	5
Multiply by	<u>10</u>
	50
Subtract	<u>15</u>
	35
Add	<u>5</u>
	40
Multiply by	<u>2</u>
Divide by	8) <u>80</u>
	10
Add	<u>15</u>
	25
Multiply by	<u>6</u>
	150
Subtract	<u>50</u>
	100
Multiply by	<u>7</u>
	700
Subtract	<u>2</u>
Desired answer	698

---- at this point there is no further set routine. You secretly know the number is 5 so continue your calculations as you see fit.

The above is merely an example. There is no set procedure once you arrive at 5. Just keep the calculations going as you deem fit until you arrive at the correct answer. With practice you will soon be able to mentally arrive at answers with four digits, such as 5,942. To arrive at such an answer, you could first arrive at 500, then have that figure multiplied by 12 which gives 6000. Have 58 subtracted and you get the answer 5,942. At a glance you should know that to subtract 50 from 6,000 would leave 5,950, then in your mind you visualize that 8 from 50, which forms the last two digits of the 5,950, would give 42 or the required, 5,942. This is merely a quick example of how you will think once you have had some experience with this effect. Most of the time, I personally use six digit figures for this trick, such as 98,471.

STAGE PRESENTATION AND PATTERN: On a table that is sitting in the middle of the stage have a large school slate, a piece of chalk, some paper and a pencil. A large blackboard, downstage and to one side, may be used in place of the school slate, if desired. Also a chair should be sitting at the table with its back toward the audience.

"Ladies and gentlemen: It is my privilege this evening to present for your consideration one of the most profound mysteries ever conceived by the human mind, NUMERICO, a test in applied psychology. This test has baffled scientists and thinkers throughout the world. Tonight, with your cooperation, I shall attempt to present this positive demonstration of mind over mind.

"Will someone be kind enough to come up here and assist me, preferably someone who likes figures? There will be some easy addition, multiplication, subtraction and division to do. Ah! Here comes a brave young man. Would you, sir, just be seated on this chair with your back to the audience. The purpose of having your back to the audience is so that you cannot see what is soon to be taking place behind your back. Later, I shall tell you what to do. (Pick up the slate and chalk and face your audience).

"Ladies and gentlemen, I am going to ask four different people in the audience to indicate with their fingers digits from one to nine. This will be done silently so that the young man sitting at the table here will not know what is going on. For instance, if you wish to signify two, hold up two fingers like this (demonstrate). If you wish me to write down the digit six, then hold up all fingers on one hand and one on the other (demonstrate again). To exclude the possibility of the use of confederates, I shall write down digits as signified by four different people. Would you, sir, indicate the first digit you would like to have me write on the slate? (Look at someone and when he holds up his fingers, write down the number indicated.) Thank you. And you, madam, the second one (write it down). Is that correct? Thank you. What shall the third digit be sir? (Write down whatever is signified). And what would you like for the last one to be? (Write it down.) Thank you. (Hold the slate up toward the audience where all can see the four digit number at all times.)

"Now, sir, you who are sitting at the table, would you just do a little figuring for me. Take your time and be careful to make your calculations correctly. Are you ready? Put down any number you like, preferably a small one so that the calculating will be easy. Have you written your number down? (He says, yes.) Multiply the number by two. (You pause for a few seconds.) Add ten to it. (Pause.) Divide by two. (Pause.) Subtract the number you put down the first time from what you have now. (Here he has arrived at five, so continue the calculations as you see fit until the answer on the slate is arrived at, as per the previous instructions. Address the audience, again.)

"Ladies and gentlemen, the young man seated at the table has just performed a series of calculations. At no time have I seen or been able to know any of the figures he has written. Even if by some subtle method I had been fortunate enough to have seen one of the figures, it would still have been impossible for me to have carried on such calculations in my head, unless, of course, I were a mathematical genius, which I am not. Now, if his calculations have been correct, and if our minds have been properly attuned so as to have harmonized with each others, then you shall have witnessed one of the most remarkable feats ever created by the human mind, the psychological control of human actions by mind over mind. His total (point to the person at the table helping you) should be the same as that specified on the slate IN ADVANCE by four members of the audience. (Address the person who did the figuring. At the same time look at the answer on the slate, the slate still being held so everyone can see it.) Sir, will you please tell us what your final result is? Speak it loud and clear so everyone in the audience can hear you. (He reads off the same answer you have on the slate. As soon as he has finished, hold the slate in both hands about chest high. Push it at arms length in front of you toward the audience as you finish your patter with dramatic emphasis.) And here you are, ladies and gentlemen. In some strange, incomprehensible manner, the seemingly impossible has been accomplished."

Bow slightly for applause, thank the young man for assisting you, and dismiss him.

POST HYPNOTIC SUGGESTION EXPERIMENT

by
Nelson

Include this fine hypnotic test in the course of your program, or use it singly as a perfect demonstration of 'post hypnotic suggestion.'

Select a subject who is desirous of 'breaking the cigarette habit', and explain thru post hypnotic suggestions, the smoking of cigarettes will no longer prove a pleasure — in fact, become distasteful and consequently, the habit can be broken.

Subject is seated on chair - told to completely relax. Go thru the regular procedure of putting the subject to sleep, but whether or not real hypnotism occurs, you can still perform this feat - and with equal success.

Once the subject's eyes are closed and they appear in a passive state (though not necessarily hypnotized), patter along these lines. "Sleep - sleep - fast asleep. Deeper and deeper in sleep. You hear my voice only. Sleep and fast asleep." Now turn to the spectators and explain - "The subject is now in a very light hypnotic sleep - can hear my voice and understand my requests. It is frequent for the subject to THINK they are not hypnotized - when all the time they are in a light hypnotic trance. This subject is now susceptible to my suggestions and I wish to demonstrate the phenomena of 'post hypnotic suggestion'. Please observe closely."

To the subject - "On the count of three and the snap of my fingers, you will awaken and feel quite refreshed. However, on awakening, I want you to ask me for a cigarette. You will feel the urge to smoke. Light your cigarette, but it will afford you little pleasure. The cigarette will taste harsh and BITTER. And each time you smoke, you will note this bitterness until you no longer wish to smoke. And you will of your own volition, put out the cigarette. This will reoccur whenever you smoke. And now, one-two-three - AWAKEN!

Subject opens eyes - requests cigarette (or you give them one if there is any lengthy delay. Subject lights same - experiences a disagreeable taste and bitterness and discards cigarette - proof positive of the power of the post hypnotic suggestion.

Hypnotist can say that it undoubtedly would be necessary to repeat the experiment several times to completely break the cigarette habit.

Here's the HYPNO-TRIX! A cheat but a subtle one. Performer places a little preparation known as 'Bitter-Cig' on end of cigarette, replaces in package and offers this to subject. When smoked, causes a bitter taste and harmless unpleasant sensation. Even though the subject wasn't actually hypnotized, they believe they were under hypnosis, and though you 'cheated' you accomplished the same successful result.

FURTHER USE OF THE CLIP BOARDS

by

Nelson

The Ultra Perfect Clip Board is an indispensable device with the modern mentalist. Its uses are multiple and versatile. Only a few of its more sensational uses will be mentioned, as it may only be adapted to most any circumstance.

NELSONISM: This is a title given the application of the clip boards in conjunction with mindreading codes. The code is presented in the usual way, but the use of the boards make possible sensational effects in the presentation.

Just prior to the presentation of the act, an assistant approaches a few spectators as they enter the theatre, as in the Master System, or spectators around the night club tables. Only four or five good questions are necessary, but should be garnered in different locations.

During the presentation, it is necessary for the various spectators to whisper their questions, etc., to the audience assistant, who in turn secretly codes them to the stage performer. The climax is reached when the stage performer interrupts any actions of her partner in the audience exclaiming - "just a minute, I get a very strong vibration from a gentleman in the rear of the theatre. I get the name very distinctly - John C. Wilson - Mr. Wilson, please raise your hand. I have a very important message for you."

NOTE: At this point, the audience assistant is a considerable distance from the 'Mr. Wilson', who responds and is correctly told his full name, birthdate, and a detailed answer to his mental question.

To those in the audience who assume the modus operandi of the act is the careful phrasing of the assistant's speech to the stage medium, they are immediately taken back by this spontaneous outburst of 'psychic power' on behalf of the medium. The effect is that the medium merely grasped the mental vibration directly from the mind of one of the audience. This same routine is applied four or five times, with different spectators, all in a distant part of the theatre and entirely away from the audience assistant. It carries profound weight - obliterating the thought of a code.

The efficient handling of the questions, brim full of detailed information is a truly shock situation. Here is the added touch that lifts the performance from the ordinary into the realm of true mystery.

Musical Thoughts

Picture yourself in your favorite night club or hotel lounge. Delightful melodies reach your ear from the distant band stand. There is a fanfare of music - the orchestra leader is asking your cooperation in a novel experiment - MUSICAL THOUGHTS.

If you will but think of various musical selections - mentally hum the tunes - by telepathy - the leader will grasp these mental vibrations and command the band to play your thoughts! Sounds interesting - let's watch.

Distributed to all tables are souvenir cards, containing the complete library of musical selections of the band. Take your choice - select a tune - mentally hum it - and presto - up comes the leader's baton - and you hear your musical thoughts!

It's intriguing, streamlined entertainment. You might guess the leader has a secret means of coding the selected melody to the band which is true. (The Complete Musical Thoughts Act, with necessary apparatus for producing a super-climax which kills the code angle is sold as a separate presentation.)

BUT - all of a sudden, the leader turns at random to a table, and exclaims, 'Pardon me, sir, you are thinking at this very moment of a selection - isn't that true? And you haven't told a soul - other than possibly your immediate friends at your table? And you haven't told ME the selection? Thank you.'

Up goes the baton - and the band plays the mentally selected tune. This is repeated several times during the presentation. It's all so mystifying - so natural - various guests being picked at random - and without the leader's knowledge of the selection.

Yes, it's the Mentalists' old stand-by - the Impression Clip Boards. How simple it is for a member of the band, head waiter, etc., to approach three or four tables (only) asking if they would care to participate in the novelty number, Musical Thoughts. They are requested to merely write any selection and retain the paper. The solicitation of this information is done tactfully and without any ballyhoo. In a crowded cocktail lounge or night club, it is extremely easy to quietly obtain four or five situations, and with a little showmanship, superb entertainment value is added.

Having secured the advance information from the board, and tying in the identity and location of the writers, the leader apparently picks various spectators at random. This is a worthy addition to the musical thought projection number.

Telepathic Supermentality:

SuperMentality is the title given to an unusually clever mental demonstration that is genuinely accomplished. It is well named because it demonstrates a mental faculty far beyond the reach of the average person.

Briefly, spectators call out from 30 to one hundred words, which are written for future reference on a blackboard. Each word is numbered from one to 100, though the spectators may call the words in any sequence.

The performer actually memorizes these words as they are called, and their numerical position on the blackboard. He proceeds to call them forward and backward in their proper sequence, or at random, as requested.

A truly sensational performance is possible by combining the principles of SuperMentality with the Impression Boards, Here's how:

A committee can be chosen among the audience. For the sake of

brevity, only thirty words will be selected. The committee silently chooses the thirty words, and writes them on a paper beside the thirty numerals. At this time, the names are not called aloud.

Now, the performer requests each word, beginning with the first, be spoken clearly and distinctly. Only after the briefest pause, the succeeding words are called, the performer memorizing each as called. This continues until the 20th word has been submitted.

Just as the committee begins to call the 21st word, the performer cries, "Stop - don't call it aloud. Just think of it! The 21st word was . . . cow. The 22nd word was shoe. The 23rd word was light bulb, etc." and continues until the remainder of the list is called - all apparently by telepathy. Committee, of course, verifies the correctness of the test.

Sufficient to say, the original SuperMentality presentation needs no additions to make it one of the most effective mental routines available to the performer. However, the telepathic feature can easily be added - thus giving you Telepathic Super-Mentality.

For the first 20 words, the performer may or may not employ the principles of genuine memorization (SuperMentality). As our good friend the Clip Board is employed to gain the last ten words the performer may gain access to the first 20 in like manner.

Perhaps the most logical means of communicating the information to the performer would be the wireless telephone system, elsewhere described in this book. Or direct telephone system. The entire list of words is registered inside the clip board. The written list is torn from the board, left with the committee while assistant nonchalantly retires from the clip board. The data is removed. If a wireless system is employed, the information is phoned to the performer.

An alternate means of doing this fine routine, the information can be copied on a small card, placed under crystal, and crystal brought to performer, as an aid to concentration. Or, the performer may write these words on a large blackboard - or slate.

In such case, the data may be lightly copied on the slate or blackboard frames, or written on the eraser, or side of the chalk. A false start can be made - performer erases the writing with hand, which is quite messy, calls for the eraser. Any of these dodges, simplicity personified, are good and may be adopted with equal ease.

Another and very fine method is this; Don't overlook it. The words can be written on a scrap pad - all on the second sheet, or subsequent sheets. Performer takes a pencil - makes some dideos on paper, while getting vibrations, apparently writes - scratches out, etc., the word. Actually, he writes nothing, but a lot of odd designs, etc., over the previously written word, etc., then proclaims the word, which is verified and he may discard the paper to the floor. This is continued until all of the words have been called - Super-Mentality - by telepathy.

Scores of mathematical tests, additions, multiplications, etc., can be arranged, as conceived. Or a series of performance tests - such as committee design performer to turn light switch, remove Mrs. Jones' spectacles, etc. This information can be brought on stage or platform a little later by assistant - the data can be written on the back of apparatus, books, or other objects that will previously be handled by the performer.

Automatic Writing:

This is a popular phase of mediumship, well within the realm of mystical fantasy, and offers another means of demonstrating telepathic ability - without a crystal ball. And a new presentation.

On the center of the stage is a large school type blackboard. All spectators are asked to concentrate first on their name, and once a spectator's name is written, on the board, the performer will endeavor to divine the mental query. Here is ample opportunity for rare showmanship.

Poised with chalk in hand, the performer begins to write - jerkily, and without reassurance . . . Two or three initial attempts are made without success. Erasing the abortive attempt, the performer singles out one person in the audience, asking that he alone concentrate on his name. Again the performer begins to write - very laboriously - the first name - which is acknowledged and confirmed by the spectator . . . the last name is more difficult - performer writes the first letter - turns to spectator and asks him to mentally spell the name - letter for letter . . . and just as though actually receiving the mental letters, the performer writes the last name. Then, with zest, the spectator's thought - writing - the words 'travel' or 'where' - New York City - yes, turns from the board - "you would have me tell you if you will travel to New York City next month - YES?" Erase a portion of the blackboard - and writes - Yes - turns and says "Yes, my friend, you and your wife will make the trip to New York as planned, early next month. Is that the exact thought you had in your mind this moment?"

Needless to say, such a dramatic presentation will prove awe-inspiring to any audience. A dozen or more mental vibrations are received in like manner from various spectators - thru the mediumship of automatic writing. Here is visual proof that the performer receives the thoughts - and the manner in which he is guided. It is a distinctly new type of presentation that should catch the fancy of any audience, if properly done. It has distinct radio possibilities.

No, the spectators are not plants. They merely write their questions on the U. P. Impression Boards, and retain the written queries as in the 'Master System of Mindreading'. It may be done as a sealed billet demonstration, thus accounting for the questions that were known to be written. How did the performer know the name and question in the first spectator's mind? He, too, wrote on the board, and his whereabouts in the audience was determined before the demonstration. Selecting anyone at random (apparently) to help the performer get enrapport - to clear the atmosphere of the many vibrations - is logical and most acceptable.

The data secured from the impression boards may be placed on the eraser, or lightly written on the frame of the blackboard . . . or it may be copied on small cards and carried in the performer's vest pocket. As he turns to write on the blackboard and his back is to the audience, he can easily with the left hand remove one of the cards, read the name and question and proceed with the test. The element of showmanship - the apparent strain under which the performer labors - the writing and erasing of the messages on the board - make it extremely easy to secure this data.

The blackboards should be of suitable size, depending on the largeness of the auditorium, as all may see.

The board should be at sufficient height as to permit the audience to see the writing above the performer's shoulders or head. A small shelf at the bottom of the board to hold the erasers and chalk. Questions can even be copied on the chalk, by flattening one side of the chalk. One abbreviated question per stick of chalk.

If an associate is used, best type of board is the swivel type. Performer can write on one side to get message, turn the board over for a clean surface while assistant merely steps behind it long enough to clean the board for the succeeding test. Assistant can slip a small card with name and question on it in the eraser shelf, removing the card just used, if this method is desired. The blackboard shields this operation very nicely.

Into The Infinite:

Recently a client asked me how he could improve his program, and give it a more sensational touch. His program consists of being personally introduced to one hundred guests on their entry into the hall or auditorium. Each guest signs his name on an unprepared piece of paper for later record.

My client actually memorizes each of the 100 names, and associates them with their owner. Later in the program, he identifies each guest by correct name, or forfeits a five dollar bill for each one he misses!

This is truly an amazing feat in mnemonics, and receives great respect and admiration, but lacks mystery. I prescribed the Ultra Perfect Impression Board, to be used as follows:

As the audience gathers, and during the introductions, the performer takes a few minutes, and engaging one of the spectators in conversation, asks him if he would like to participate in a new experiment in telepathy the performer would like to try. Handed the board, spectator is requested to write any question or write his social security number, wife's birthday, etc., on the paper, tear it off and retain it. Five or six questions or tests are garnered in this manner.

My friend with the super-mind memorizes these questions or

tests, and during the procedure by calling each by name - he dramatically stops - wrinkles his brow in further thought and proclaims - 'Not only were you thinking of your name and wondering if I would fail, but you have a thought in your mind at this very moment about a business deal - isn't that correct, sir?' Proceed with questions and give suitable answer.

This same procedure occurs four or five times during the recalling of the names. It is simply out of this world, as the appearance is that the performer, busily engaged in calling the names, casually receives mental vibrations from random spectators in the audience.

The memorization of the names is accomplished by the 'Super-Mentality' principle, and is genuine memory. However, this part too can be easily faked by use of the boards. Spectators sign their names on paper clips attached to the boards, which gives the performer a duplicate of all the names. These are sent to him by an assistant, or by various ways, such as wireless, telephone, signs in wings, etc., though he cannot identify each name with its owner. A dodge to overcome this is to merely ask each spectator to rise (and acknowledge) his name!

Dollar Bill Test:

Five different members of the audience are each asked to produce a dollar bill. As the assistant approaches the spectators, they are to note the serial number on their bill - and make a written notation of the bill on paper - via the lower slip on the clip board - and retain the written notation.

They are further requested to confer with the spectator on their right/or left, and the two to concentrate on the number. This is done with each of the five subjects.

Assistant retires to the stage, while performer explains the mysteries of thought transference. This allows the assistant sufficient time to retire back stage, obtain the numbers from the board. They may be prepared on the card under the crystal - written on the back of some apparatus, or brought out on an ordinary scratch pad, as previously explained.

Performer calls the various serial numbers in a dramatic manner - thus, another neat test thru the application of the Impression Clip Boards.

Sealed Billets:

Questions are collected on the Impression Boards, just as in the Master System. However, as each person writes their question and signature, they are required to tear it from the remaining paper, and are handed an envelope with the instructions to seal their written question in the envelope and retain it.

Performer makes reference to the fact that a few people were

given paper and pencils to write questions on entering the theatre for a series of special tests. The audience is informed these questions never once left the spectator's possession, and are now held by them in carefully sealed envelopes.

The object will be for the performer to divine the contents of these sealed envelopes, and advise the writers accordingly. The seemingly impossibility of such a feat is stressed, yet the performer does succeed in his effort!

Besides giving variation to the regular routine and being a great psychic demonstration, it is an excellent cover-up for any non-participating spectators who witnessed others writing in the lobby. This routine is excellent when used in the Master System as a series of 'special tests' or, as a complete routine.

Small Gathering:

The use of sealed billets in small groups is a very plausible excuse for the actual writing of the questions. Here is an excellent and workable routine for small social groups in the home, club or banquet.

Several spectators are approached, and asked if they wish to participate in the 'telepathy experiments'. Answering in the affirmative, they are permitted to write a question (on the Impression Board) remove it, and seal it in an envelope which they retain.

Thus, the questions and data is collected, unbeknown to the spectators. It is prepared for later use by whatever method the performer desires.

In the introductory remarks the performer informs his audience, "Many of you have been given paper and pencil to write a question, and an envelope in which to seal your questions. These questions you now retain. To others in the group who would like to participate in the experiments, my secretary will supply you with paper and envelopes, or simply concentrate as intently as you can upon your question, and I shall endeavor to also answer a number of these unwritten questions."

Getting a little added information on the quests, and especially one or two who have not written questions, you have at your finger tips a superb, small gathering mental show.

Modern Version Mindreading:

Recently, one of my clients engaged me to work out a special radio program on psychic entertainment. He desired to work in straight character, as a modern scientist, and specifically did not wish to employ a gazing crystal. His object was to outdo the radio mentalist I have just described.

I prescribed a routine, such as I have set down here for you. However, the crystal ball was out. To hide behind a 'billboard' and read the question behind it was definitely verboten!

Here is the finished presentation, which is not only suitable for radio presentation, but stage, club, in fact wherever you might choose to do a mental program. Don't overlook its true merit - remember a wise man once said, "There is majesty in simplicity."

As the audience are unaware of ANY written questions, the mentalist apparently employs only his mental faculties to divine the thoughts projected by his audience. As the presentation begins, he picks up an ordinary scratch pad and pencil - concentrates and begins to write something - rubs it out - starts again. He calls a name - which is similar to, but not the correct name. The performer realizes he is not entirely 'on the beam' - tears the sheet from the pad, writes again and makes more didoes on the pad - then comes out straight-forwardly, and with reassurance that he is now correct - calls a name - gets a confirmation and then proceeds into the detailed question and answer.

The top page of the scrap book is torn from the pad, crumpled and cast aside. Again another name is called, and the performance continues in this manner.

Yes, you guessed it. The names and questions have been previously written on succeeding pages down thru the scratch pad. The first page is blank, except for the correct name (as on next page) being very faintly written in pencil. The performer deliberately makes a misstart. This allows the audience to see in a most casual manner that the pad is blank. No other reference is made, and the handling of the pad must be in a natural manner - it demands considerable showmanship for this bold presentation. The author has used this system quite secretly for a number of years with wonderful success, and believes it to be his own origination.

It would be poor stage deportment or etiquette to crumple the sheets and throw them on the floor! This, of course, is not permissible. The pages should be discarded by placing them in the pocket or a receptacle. To add punch and to mislead further the audience away from the real solution, two questions can be written on one sheet. You then have one question ahead - with the blank sheet on top of the pad. In a most natural manner, the hand is lowered, allowing the audience a view of the pad. Start the didoes - and so engrossed in your mental concentration, THIS paper is crumpled and allowed to be dropped on the floor - where some wise person will later find it, and discover only the mental didoes inscribed on same.

This is an exceptionally clean and clever method of doing telepathy and mindreading for practically every occasion.

Your audience must be led to believe that your scribbling on the paper is the outlet for your psychic and nervous energies - your own peculiar form of mediumship or clairvoyancy. The scribbling on the pad may be termed a phase of automatic writing, of which many people are familiar. However, the success of the presentation is dependent on

the correct and nonchalant handling of the pad and pencil, and the manner in which you dispose of the discarded sheets!

With Use of Slates:

Names and questions can be lightly written on the frame of a slate with pencil, and the same effect be accomplished. Or, for a limited number of tests, it would be most feasible to use one of the trick locking slates. This slate has a permanent sliding and folding flap. Slide it down from one end, fold in the middle and it locks into the other end. The slate can be freely exhibited, shown perfectly blank - even examined if desired - returned to the performer, who secretly 'opens the slate' and has access to the full surface of the slate covered with names and questions. These are erased as consumed by the performer, who winds up the demonstration with an empty slate - and apparently exactly as he begins.

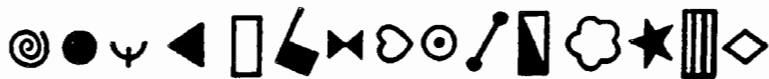
Another variation is to use an ordinary slate, with full flap. Exhibit slate entirely free from writing, place on table top, pick up, leaving flap and data exposed to medium. Names and questions are erased as used - along with didoes, markings, etc., as placed on slate, while performer is trying to concentrate.

Referring again to the 'locking slate', performer can have it loaded on the inside with the question data. The slate is casually displayed as to being free of writing. On the non-fake side, he tries automatic writing, but is unsuccessful. He places the slate down, after opening the side towards himself on a table, the slate slightly elevated on the end towards the audience. Seated at the table, he can apparently gaze into a crystal for his answers, make auto-writing on an ordinary scratch pad, etc., all the time getting the questions and names from the previously shown and discarded school slate.

I sold this method and also the two-slates with flap idea to a medium friend of mine for a goodly fee. His wife brings in the 'lock slate', which is casually shown empty - he makes a few didoes on it - opens same, gets all the necessary data placed there by his wife - closes and locks slate and gives a very satisfactory and startling reading. The two slate and flap routine is merely the question and name written under flap. An attempt is made to get a message, but the effort is in vain. Spectator of course has noted the slates blank and perfectly ordinary. Medium switches the flap to other slate deliberately - reads the data and he is all set. Data and name first secured by wife on the impression board.

KNOWS ALL...SEES ALL... TELLS ALL....

Here is a chart that you can have a lot of fun with. Use this or copy it on a larger sheet of paper. Close your eyes and make five marks on the paper at random. Open your eyes. Look at the signs you have marked and compare them with the list.



- A change for the better
- A short period of unhappiness
- More friendships
- An unexpected visitor will bring good news
- You will receive a present
- A trip abroad
- Success in store for you
- You will find a true love
- A shopping trip
- You will receive a large fortune
- A profitable, unexpected trip
- A dark cloud hangs over you, but it has a silver lining
- Much health and happiness
- You will be showered with gifts soon
- Disappointment over a money matter

- Someone will try to lead you astray
- Beware of spreading untrue gossip
- There is a flaw in one of your plans
- Something will trouble you
- You will receive a package
- A lover's quarrel is in store for you
- Someone will accuse you of something you did not do
- A change in occupation
- You will encounter some obstacles
- A merry life ahead

THOUGHT TRANSCRIPTION

by
Al Baker

This is an effect created by the writer more than twenty-five years ago, and until the last few years the secret was carefully guarded by the few who had paid a substantial amount for it. It has appeared in print from time to time, but always with the essential details lacking. During the past winter this trick was performed at a Parent Assembly gathering of the S.A.M. by one of the members and his wife, and made a very favorable impression.

Owing to the number of requests received, I have decided to release the correct version of this really astounding effect. However, the method is extremely simple, as there are no codes to be learned by either the performer or his assistant, and if these directions are followed explicitly you should become proficient after only an hour's practice.

A number of slips are passed out by the performer, and members of the audience are each requested to draw some symbol or design on the paper. It is then folded and initialed by the writer, after which they are all dropped into a borrowed hat. The magician thoroughly mixes them, removes one at random, reads the initials aloud, and hands it to the writer, who acknowledges it, with the request that he hold it in his hand and visualize the design on it.

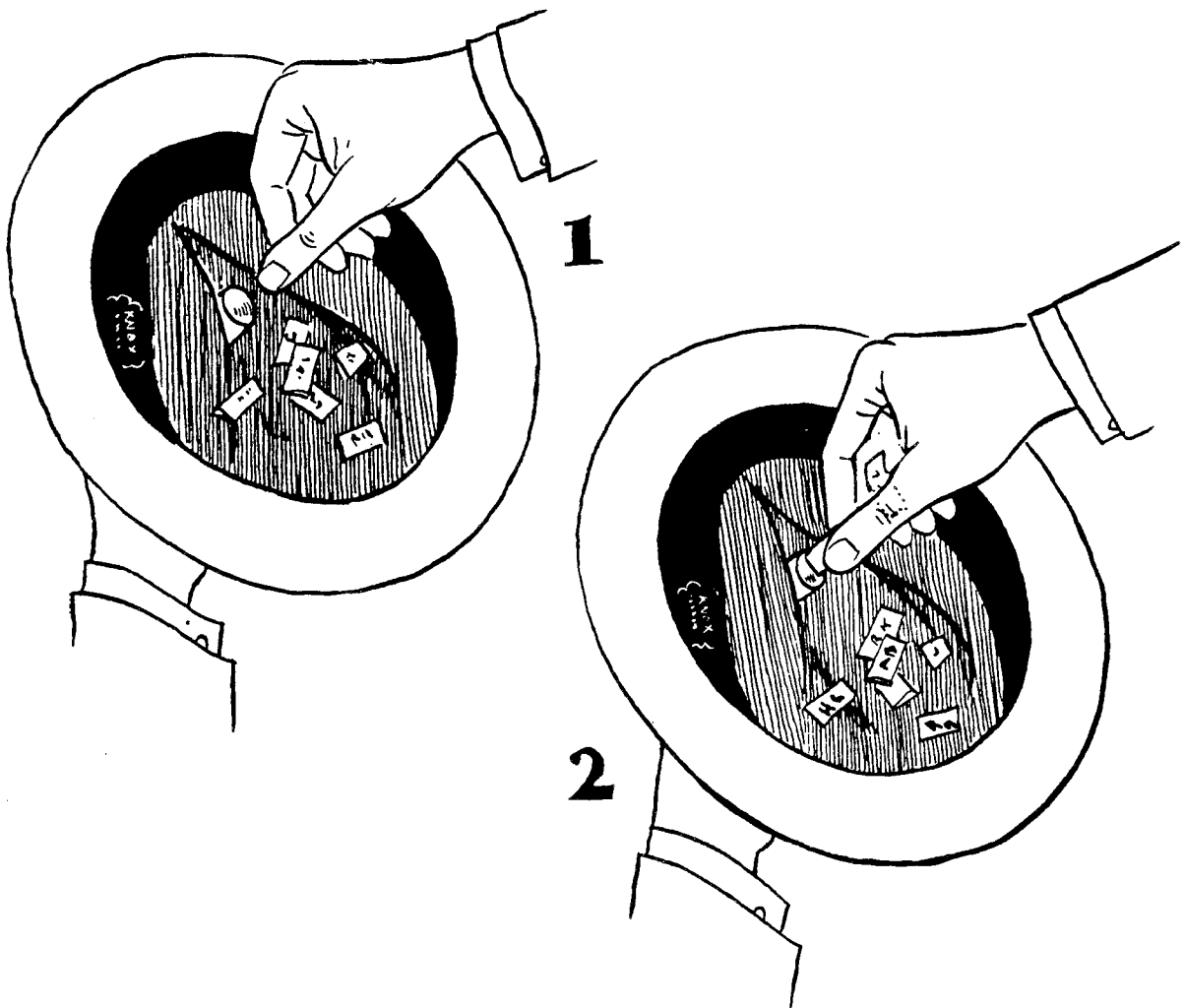
The assistant, seated with her back to the audience, proceeds to draw something on a large writing pad. When finished she holds the pad above her head with its back towards the audience. The magician then asks the holder of his slip to open it so that all may see his drawing. We'll assume that it's a Star and Crescent. The performer reverses the pad, and there in heavy crayon is seen an enlarged duplicate of the Star and Crescent. The sheet is torn off and given to the writer as a souvenir, and the effect is continued until all the drawings have been duplicated by the medium.

A thumb tip, writing pad, dark crayon, slips of paper (about 2 x 2 inches) and a borrowed felt hat are the only props necessary.

Before passing out the slips they are folded so that they will be refolded by the spectators in the same way. After making his drawing and folding the paper, each is requested to place his initials on the outside. While this is being done, the magician gets the thumb tip on his right thumb. Picking up the hat with the same hand, thumb under brim and fingers curled over the edge, he asks those nearest him to drop their slips into the hat. Suddenly he grasps the hat at the bottom with the left hand, and reaching with the thumb and first finger of the right hand for another of the spectator's slips, he places it in the hat, at the same time leaving the thumb tip in the hat, where

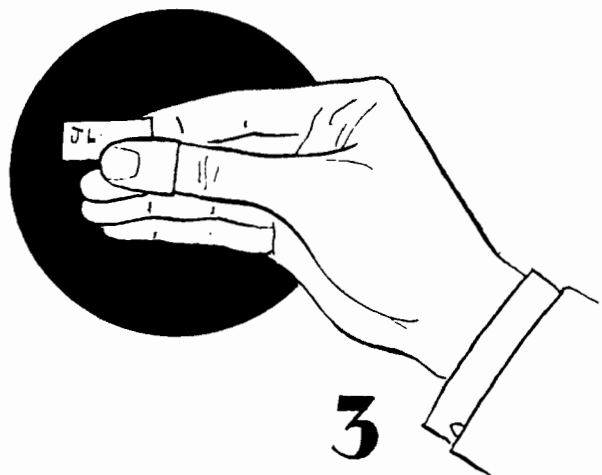
it is held in an upright position by pressure of the thumb and fingers of the left hand from the outside. See Figure 1.

Taking another slip from a spectator, the performer apparently places it in the hat, but in reality it is placed in the tip, thumb is inserted, and hand with tip of thumb is immediately withdrawn. At this same moment hat is again transferred to right hand with thumb underneath brim, and hat is held out for the remaining slips to be dropped in. It is then placed on the table and assistant makes her entrance. Taking her hand, the magician leads her to a chair, where she is seated back to the audience. During this action she removes the thumb tip from his hand. While magician is lecturing briefly about what is to take place, she opens the slip, notes and remembers the drawing, refolds it and places it back into the tip, pressing it tightly against the side. While the hands are held in the lap, the thumb tip is held in the left hand with the opening to the right. The assistant should keep her elbows close to the body during this procedure so that no movement will be visible, and it is particularly important that she does not incline her head forward as she looks at the drawing.



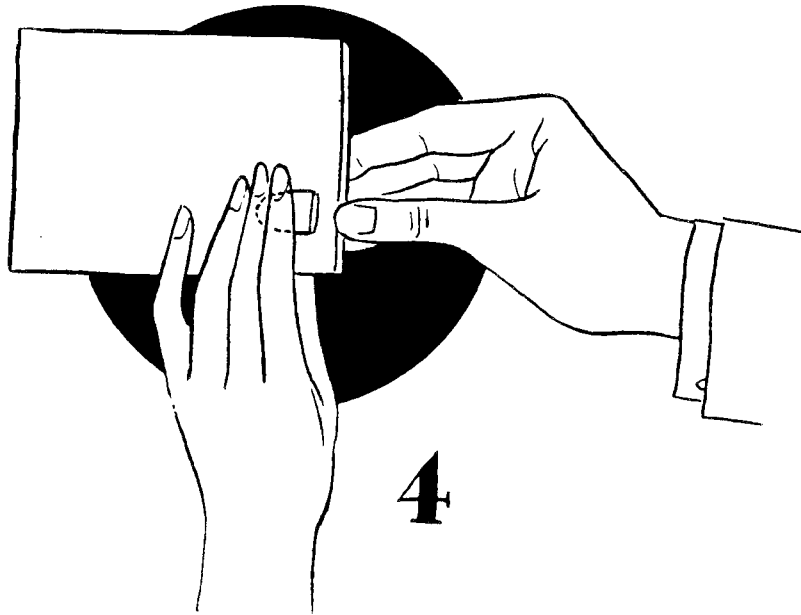
The magician now picks up a crayon and hands it to the medium, at the same time inserting his right thumb in tip, and returns to table carrying tip and message with him. Picking up hat with left hand he reaches into it with the right, and thumb tip is held by pressure of left hand from the outside. As right thumb withdraws message from tip, it is pulled back into finger palm position (See Figure 2) and without hesitation a second slip is picked up by the thumb and fingers and inserted in the tip, thumb going in with it, and hand is instantly brought out, at the same time sliding palmed slip forward so that it is held as in Figure 3, thumb towards performer. The above moves should all blend together.

After reading aloud the initials on this slip it is passed to the person who has acknowledged it, with the request that he concentrate on its contents. The performer then picks up the pad with the right hand, thumb away from audience, and holds it over the assistant's head. Reaching up with left hand, she rests her fingers on thumb tip as magician withdraws his thumb as in Figure 4, and lowers pad to her lap.



She now draws a picture of the drawing from the first slip on the pad, removes slip No. 2 from tip, notes the contents and replaces it in tip. She then turns the pad over, and holding tip behind with its opening to the left, she raises it above her head. The performer then asks the spectator holding slip to state what he drew and then to open it so that all may see. After this is done, magician takes pad from assistant, at the same time allowing right thumb to enter tip, slowly turns pad over, and there is seen a duplicate drawing. This is torn off, passed to the spectator, and pad is laid on table. Again picking up the hat, another slip is secured and the same procedure with the assistant is repeated with all the slips.

These instructions may appear rather lengthy, but it is only because every action is covered in detail. In actual practice it will be found that there are very few basic moves involved and if these are carried out without any obvious attempts to "hide something" and in a natural manner, you will find that to your audience "Thought Transcription" will be truly a modern miracle.



MINIATURE SPIRIT SLATES

(National Magic Co.)

EFFECT: The magician shows the two small wooden slates. Attention is directed to the fact that they are perfectly clean without any writing on either side.

They are then fastened together by means of a rubber band and handed to a spectator to hold.

It is then explained to the spectator that the slates were the original property of a Chinese Magician long since dead and that under certain conditions, his spirit returns with an answer to any question put to it by a spectator.

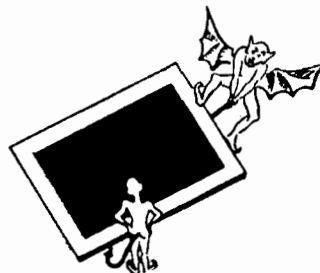
Spectator then asks a question. He immediately removes the rubber bands from the slates and finds a Chinese character in chalk on one of the slates, which the magician explains is the answer to his question and if he can't read it, it's his own fault.

SECRET AND PREPARATION: Apparatus consists of the two miniature slates and a small secret flap.

Prepare the trick by writing on one of the slates an elaborate Chinese character in chalk. Over this place the secret flap. We refer to this slate as #1. Slate #2 has no preparation.



Have the slates in your hand, thumb and finger holding the #1 prepared slate so that the flap is in place.



PRESENTATION AND PATTERN:

1. "Ladies and Gentlemen, I have here two small slates which were left to me some time ago by an old Chinese magician, Tong Foo."
2. "Before he passed away, he promised me that any time I wanted to know any thing, he would try to return from the spirit world and answer my question by some special sign on one of these little slates."
3. "I know you don't believe this and I don't either."
4. "However, we'll try to see if Tong Foo will keep his promise."
5. "You will note the two little slates are quite unprepared and have no writing on them, either back or front." NOTE: As you say this, show the slates both sides.
6. Before you place the slates together, #1 slate should be in the left hand held between the thumb and first and second fingers. Thumb is on top, first and second fingers at the bottom of the slate holding the secret flap in place.
7. Slate #2, the unprepared one, is held between the thumb and fingers of the right hand.
8. Turn your body to the left so that your right side is toward the audience.
9. Bring slate #2 with right hand up to slate #1 holding it so that the lower edge of #1 just touches the lower edge of #2 slate.
10. The moment they touch, let the flap fall down slightly from #1 slate so that you can push the two slates together.
11. As you push them together, the secret flap is now pushed on to the bottom of slate #2.

12. As matters now stand, the two slates are together with the writing on the inside and the secret flap on the bottom of slate #2.

13. With left hand holding two slates together, thumb on top of slate #1, fingers holding flap in place on bottom of slate #2, again show slates both sides.

14. Allow both slates to rest on palm of left hand.

15. This will allow the flap to secretly drop into your left hand.

16. With right hand, lift up the two slates and at the same time reach into your left trouser pocket for a rubber band, leaving the flap in your pocket and immediately coming out with the band. Place the rubber band around the two slates and hand it to a spectator to hold.

17. Ask spectator "Now, if there is anything you want to know from old Tong Foo, I want to just ask a question."

18. When spectator asks the question, tell him to hold the slates up to his ear.

19. Pretend he is not holding it right and take hold of the slates with him and scratch your nail against the surface.

20. Tell him to listen intently and you are sure that old Tong Foo will give him an answer.

21. State "Yes, I am sure your question is being answered as I can hear Tong Foo's spirit hand writing on the slates."

22. Step back and ask him to remove the rubber band and see if an answer has appeared on the inside.

23. When he takes the slates apart, he will, of course, discover the Chinese character on the inside.

24. You state, "What's that, something in Chinese? Well, I am sure if you can read Chinese, that answers your question. I forgot to tell you that old Tong Foo could not write in English."

Additional Routine for Use With Miniature Spirit Slates:

EFFECT: Performer calls attention to two small slates being blank on both sides. Taking a rubber band, he binds the slates together and gives them to spectator to hold.

He then introduces a telephone directory and a pad of paper. He requests the spectator to write a number of three digits. After a short mathematical problem, he asks the spectator to turn to the page covered by the first three digits in the phone book.

He then requests the spectator to count down to the number of names in the phone book designated by the last digit, and to read off the telephone number found listed there.

Spectator holding the slates is then requested to remove the rubber band and see what is written on the slates. To the amazement of all, the same telephone number selected by the spectator in the book is found printed on one of the slates.

SECRET AND PREPARATION: 1. Ascertain what phone number is listed on page 108, the 9th phone number down. 2. This is done because the number 1089 is the number which will always be the answer to the problem.

Method "A":

(a) In this method you will force the number 1089 on the spectator and after you have forced it, you explain that the first three digits, 108, will indicate the page, the first digit will indicate the column, and the last digit will indicate the number of telephone numbers from the top of the column counting downward.

(b) Request spectator to write a number on the pad of paper of three digits, the last digit to be smaller than the first.

EXAMPLE

(c) Request spectator to reverse the number and write it under the first number.

621

(d) Request spectator to subtract the lower number from the upper number.

$\frac{126}{495}$

(e) Request him to reverse this number.

$\frac{594}{1089}$

(f) Instruct him to add the last two numbers.

(g) As you know in advance that the following of this procedure, his answer will be number 1089, you have of course already memorized the telephone number on page 108, column one, 9th from the top.

Method "B":

(a) We will assume you wish to force page 78, column two, the 28th number from the top of the page.

(b) To do this you wish to force number 7828.

(c) Instruct spectator to write down any number of three digits.

(d) Instruct him to multiply it by two.

(e) Request him to add 15756 (this figure is always double the number you wish to force.).

(f) Request him to divide the result by two.

(g) Now request him to deduct the number he first wrote down from the result which will, of course, leave number 7828.

(h) Now, advise him that the first two digits of his answer will indicate the page number of the telephone directory; the third digit will indicate the column; and the last two digits will indicate the telephone number from the top of the column, counting downward.

Having forced a page, column, and number by either of the above methods, request spectator to place the black plate over the exchange and number only, and to concentrate hard.

CALL out the exchange and telephone number and ask him if it is correct.

MIND KEY

by

R. A. Farmer

EFFECT #1: The mentalist displays two sets of ESP cards. One set consists of 5 different symbols repeated 5 times each, for a total of 25 symbol cards. The other set consists of 5 different colours repeated 5 times each for a total of 25 colour cards.

The mentalist enlists the aid of two spectators. The colour cards are given to one spectator, the symbol cards to the other spectator. The mentalist requests the cards be mixed so that no one present can possibly know their order. While the mixing is being done the mentalist speaks of the different types of ESP, how scientists agree we all have it, how the problem is in inducing it, etc. Mention is made of the Russian experiments with colour and symbol perception and how some people can "see" with their skin and are thus able to distinguish colour and shape merely by feel.

When the spectators have thoroughly mixed their respective packets the mentalist places one in his left coat pocket and one in his right coat pocket. He reiterates that no one knows the order of the cards, indeed no one could now discover that order since the cards are in his pocket. Dipping his hands first into one pocket then the other the mentalist attempts to name colours or symbols merely by touch. As each card is named it is removed from the pocket for verification.

The mentalist makes a few errors and attributes this to the fact he must "warm up". He suggests a harder test and offers to demonstrate telepathy. Telepathy, he explains, is the ability to send messages from one mind to another without the benefit of the five senses, but only by use of a sixth sense.

EFFECT #2: Having offered to demonstrate telepathy the mentalist enlists the aid of three spectators. He removes the two sets of ESP cards from his pockets. In front of each spectator the mentalist places three colour cards face up. The mentalist then places a symbol card on each of the cards before the three spectators.

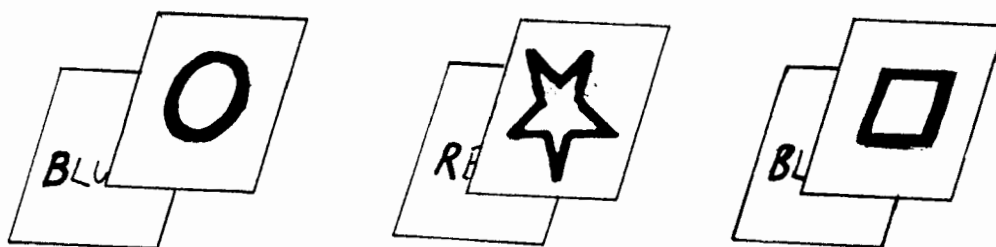


Figure 1.

Figure 1 illustrates how the cards are arranged in front of spectator #1. Similar heaps (made up of other cards of course) are arranged in front of spectators #2 and #3.

The mentalist now turns his back on the spectators. He requests each spectator to think of one of the symbols on the table before them, i. e. spectator #1 can think of a circle, a star or a square. Similarly, spectators #2 and #3 can think of any one of the symbols in front of them.

The mentalist now requests the spectators to pick up the card they are thinking of, as well as the card below it. For example if spectator #1 is thinking of the star, he picks the star card up as well as the red card below it.

A fourth spectator is requested to place the cards remaining on the table into a small box.

The mentalist now summarizes what has occurred. Each spectator has been given 6 cards from two shuffled packets. Each spectator has thought of any two of the six cards. Each spectator now holds the two cards he is thinking of. There is no way the mentalist can know the thoughts of the spectators.

The mentalist requests each spectator to place his cards on the table. One of the spectators is requested to mix the cards thoroughly. This done the mentalist turns and faces the spectators.

The mentalist states that the cards on the table represent the thoughts of the spectators. The mentalist knows the spectators are thinking of these cards, but there is no way through any of his five senses, he can know which spectator is thinking of which card.

The mentalist picks up the cards from the table. Slowly he arranges them in his hands. He places two cards face down in front of each spectator. The spectators reveal the cards they are thinking of — upon turning the cards face-up the mentalist is revealed to have matched the cards to the spectators perfectly!

APPARATUS REQUIRED: The only apparatus required consists of two matching sets of ESP Test Kits.

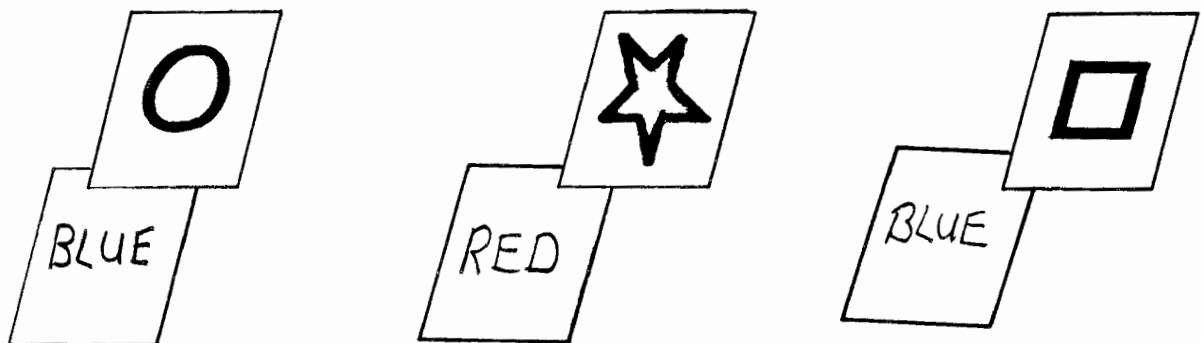
Each kit comes in a small cardboard box and contains 25 symbol cards (5 symbols repeated 5 times each), 25 colour cards (5 colours repeated 5 times each), a die, 3 marking and reaction pads, and a book of instructions. The retail cost is about \$3.50. The kits are also available without the scoring pads for about \$2.50. These come in a smaller plastic box.

Two kits are required because the method requires a switch of the shuffled packets for stacked packets. I prefer to switch the entire packet so that before and after the effect both packets contain 25 cards each. The required stack of 9 cards could be added to each packet but at the end of the effect there would be too many cards in each packet.

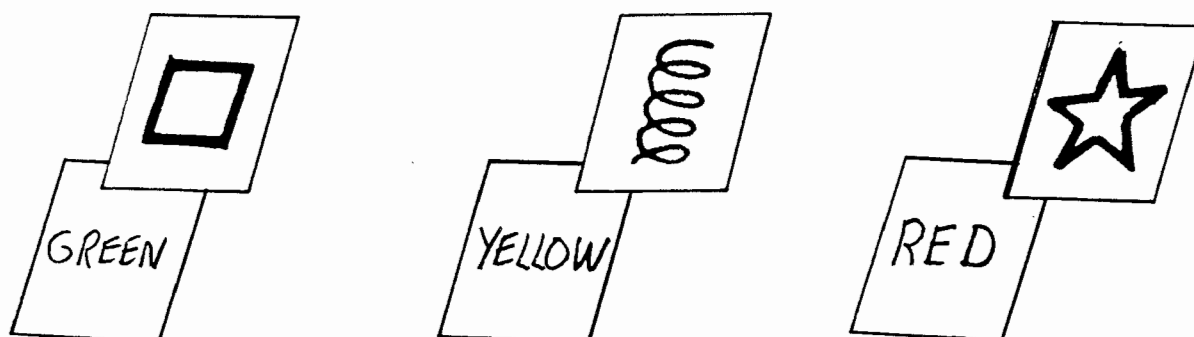
METHOD: Beforehand the two extra packets are stacked in a manner which will be described shortly. The top twelve cards only are stacked. The first three cards of the respective packets are memorized in order that the first effect may be presented. Effect #1 is merely a simple version of "Any Card Called For". The shuffled packets are placed in the pockets. They are separated from the stacked packets by thin pieces of plastic. The mentalist calls the names of the top three cards of each packet and then removes the card. I usually make a few mistakes in the calls for effect. Effect #1 provides the beginning of a build-up and an opportunity to switch the packets. Of course the switch makes possible Effect #2.

The top nine cards of each packet are stacked so that when dealt out in the manner described under Effect #2, page 52, the following situation occurs:

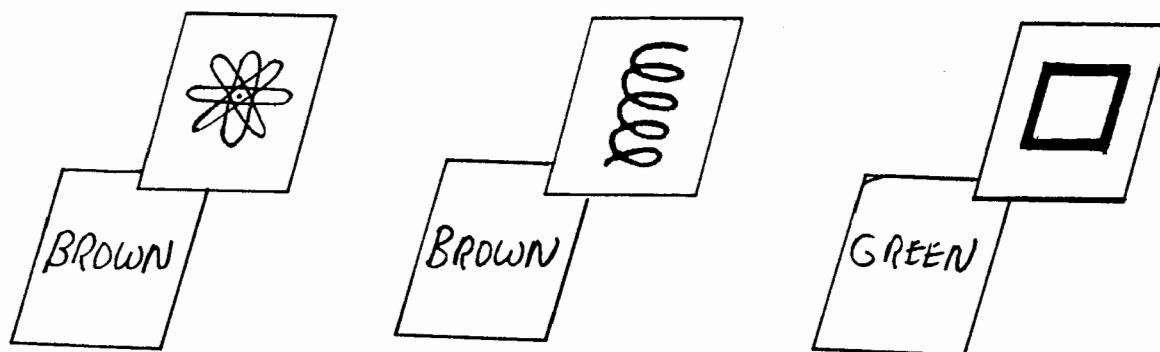
Spectator #1



Spectator #2



Spectator #3



The advantage of this stack is that it appears to be completely random. In fact if the decks were legitimately shuffled and dealt as explained it is quite possible that this arrangement might turn up.

Let us assume Effect #1 has been completed and the cards have been dealt out as above. The spectators follow the procedure as described on page 51. Each now holds two cards, the remaining cards are placed in the ESP Test Kit box and the cover placed on.

The spectators mix their cards: The mentalist turns and faces them. At this point the mentalist has no idea which cards belong to which spectator. It is at this point that the mentalist uses the MIND KEY.

The MIND KEY is not a gimmick but a poem.

CIRCLE BLUE, STAR RED,
YELLOW SPIRAL, MINDS ARE WED.
SQUARE GREEN OR SQUARE BLUE,
BUT SQUARE GREEN FIRST,
OR ELSE YOU'RE THROUGH.

Regardless of your opinion of its literary worth this little ditty deserves your attention. It must be memorized, but this should not prove difficult. Note that no reference is made to the colour brown or to the * symbol: This is because provision need only be made for 4 of the 5 colours and 4 of the 5 symbols in order for the effect to be concluded successfully.

My kit contains the following colours and symbols:

RED BROWN YELLOW GREEN and BLUE



TO USE THE MIND KEY PICK UP THE CARDS AND ARRANGE THEM IN YOUR HANDS SO THEY FOLLOW THE SEQUENCE AND PAIRING OF THE COLOURS AND SYMBOLS IN THE POEM.

A SQUARE OR SQUARES IS ALWAYS PAIRED WITH A GREEN OR GREENS, BUT IF THERE ARE NO GREENS OR IF THERE ARE MORE SQUARES THAN GREENS, THEN THE SQUARE OR SQUARES IS PAIRED WITH BLUE. THIS IS THE MEANING OF THE LAST TWO LINES OF THE POEM.

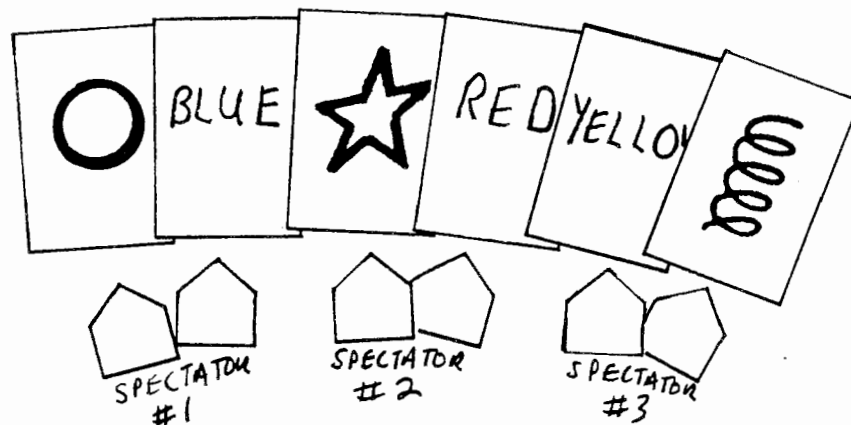
I realize that upon first reading the above may seem hard to understand but a few examples should help considerably. Once mastered the application is simplicity itself.

Example A

The cards include a yellow, a red, a blue, a spiral (☰), a circle, and a star.

Arranging the cards in the same sequence and pairing of the colours and symbols in the poem we get:

CIRCLE-BLUE STAR-RED YELLOW-SPIRAL



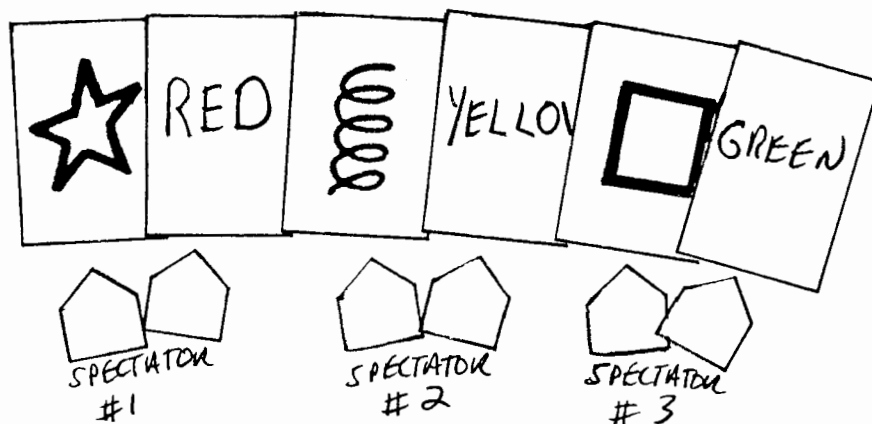
The cards are arranged in the hands as shown on the previous page. The two cards on the left side of the fan belong to spectator #1. The two cards in the middle belong to spectator #2. The two cards on the right belong to spectator #3. All that remains to be done is to place the cards face down in front of the respective spectators.

NOTE: In the poem the colours follow a certain sequence, i.e. blue before red, red before yellow, green last. Pairing refers to which symbols go with which colours.

Example B

The cards include green, red, yellow, star, square, and spiral. Arranging the cards according to the poem we get:

STAR-RED SPIRAL-YELLOW SQUARE-GREEN



Example C

In this example the last two lines of the poem will be applied. The cards include blue, green, brown, circle, square, and spiral. Arrange with the poem we get:

CIRCLE-BLUE SQUARE-GREEN SPIRAL-BROWN

If the cards included green, green, blue, square, square, and circle the arrangement would be:

CIRCLE-BLUE SQUARE-GREEN SQUARE-GREEN




























If the cards included red, green, blue, square, square, and star, the arrangement would be:




































SQUARE-BLUE STAR-RED SQUARE-GREEN
















No amount of explanation can substitute for trying this out. Below I have listed all the possible combination. I suggest you look at each one and then compare it to the formula to see how it applies. I use index cards: on one side I scramble the colours and symbols: on the other side I have the correct arrangement. I look at the scrambled side, mentally arrange the cards then turn the card over to see if I am correct. This is the easiest and fastest way to practice this effect.

Possible Combinations

NOTE: All arrangements read from left to right, i. e. from spectator #1 to spectator #3.

		
BLUE	GREEN	BROWN
		
BLUE	RED	GREEN
		
BLUE	GREEN	GREEN
		
BLUE	RED	BROWN
		
BLUE	YELLOW	GREEN
		
BLUE	YELLOW	GREEN
		
BLUE	YELLOW	BROWN
		
BLUE	GREEN	BROWN
		
BLUE	GREEN	BROWN

		
RED	RED	BROWN
		
RED	RED	GREEN
		
BLUE	YELLOW	BROWN
		
RED	YELLOW	BROWN
		
BLUE	GREEN	GREEN
		
BLUE	RED	BROWN
		
BLUE	RED	GREEN
		
BLUE	YELLOW	BROWN
		
BLUE	GREEN	BROWN
		
RED	YELLOW	GREEN
		
RED	GREEN	BROWN
		
RED	GREEN	BROWN
		
RED	YELLOW	BROWN

		
RED	RED	BROWN
		
BLUE	YELLOW	BROWN
		
RED	GREEN	GREEN
		
BLUE	RED	BROWN
		
BLUE	RED	BROWN

Additional Notes:

The effect just described can be duplicated by other simpler means. For example all of spectator #1's cards could be coded one way, all of spectator #2's a second way, and all of spectator #3's a third way. After the cards have been mixed it would be a simple matter to match correct cards to the correct spectator.

Method dictates presentation. Using the poem method the mentalist could match up the cards without ever seeing them. This would not be possible with the coded cards, for they would have to be seen to be identified. There are at least two ways of performing the effect which would rule out the use of such coded cards. Each way involves a slightly different presentation.

After the spectators are holding their cards, have one spectator collect them and mix them. He then holds the face down card in his hand. The mentalist now turns and faces the spectators. He displays a small slate. He draws three columns on the slate, one for each participating spectator.

The mentalist points out there is no way he can know which cards go with which person. (In other words, he follows the original presentation here.) The spectator calls out the cards he holds in his hand one by one. As he does so the mentalist writes the colour or symbol named in one of the columns. The spectators cannot see where he is writing. When all the cards have been called, the mentalist checks his reading and then makes a few corrections. Upon turning the slate around he is found to be correct!

TO WORK: As the cards are called the mentalist writes them in any column. When all the cards have been called he merely rearranges the colours and symbols correctly under the pretence of correcting.

This presentation would not be possible with the coded cards.

THE ORACLE

by

Frank Monaghan

The Oracle is a board, so devised that it will enable you to apparently read minds. The mechanical principle of the board is, I believe, a new one, and has completely baffled everyone to whom it has been shown. It is capable of many variations and routines, and to be quite frank, its potentialities, have not, as yet, been fully explored.

APPARATUS: The Oracle is a board which is displayed on a stand as in Figure 1. There are four black panels, triangular in shape, which are superimposed on the board and on each of these panels is a small hook. Each panel has a number above it so that each panel may be referred to by number. These panels are movable, so that they can swing around and cover up the number above it, and at the same time, expose another number. Within each panel there is a small stop, which prevents it from swinging too far. Also needed are a number of paper clips and a few pieces of paper. If these pieces of paper are folded into four and held in the paper clip, it may then be hung on one of the small hooks. Billets can be placed in envelopes.

HANDLING THE BOARD: At the back of the board mark each corner in pencil as A, B, C, and D as per illustrations. Hold the board so that the corner 4 is at the top and turn it round in a clockwise fashion so that the B corner is at the top. You will notice that the black panels will swing round and the number above each one will actually change. Now if you have a small billet of paper hanging on each hook and the board is turned, they would all move round one number BUT WOULD STILL LOOK THE SAME.

What we have to do now is turn the board in such a way that no one will ever know that any switch has been made, and this is done in such a cheeky manner. Hold the board between the corners A and B as in Figure 2. Note that the right thumb is pointing to number 2. The board is now transferred to the left hand, but to do this the board is turned over so that it's back is to the audience and the left hand takes it between corners B and C as in Figure 3. The left hand now turns the board round to face the audience and places it on stand which should be on your table to your left. In other words, all you have really done as far as the audience is concerned, is take the board in your left hand and place it on the stand. It should be done quite casually.

ROUTINES: There are so many routines possible with this prop that we could actually write a book of them. What we have done is select two of what we think are the best.

NUMBER ONE ROUTINE: Three billets are handed out to three members of the audience and they are asked to write something on each one. If you wish you can work the three items into a sequence, such as, a time, a place and a date. A fourth billet is shown to be blank and hung by means of a paper clip on number four panel. The three spectators are told to fold their billets in four and place a paper clip on it.

Advance towards the audience holding the board in right hand and take first billet and place it on number one panel and ask this person to remember the number. This is repeated with the other two billets, being hung on numbers two and three.

Transfer board to left hand (SWITCH) and place it on stand. Remove billet from number four panel, open it out and write something on it, and hand it to another member of audience. What you have really done is hand out number one billet. This is handed out as your first prediction. Now remove billet from number one panel and read out the contents of it, and screw it up and throw away. In actual fact you read out the contents of the billet you handed out, upon which you only pretended to write something.

When person in audience reads out what is written on his billet, it appears that what you have written is a correct prediction of the contents of number one billet.

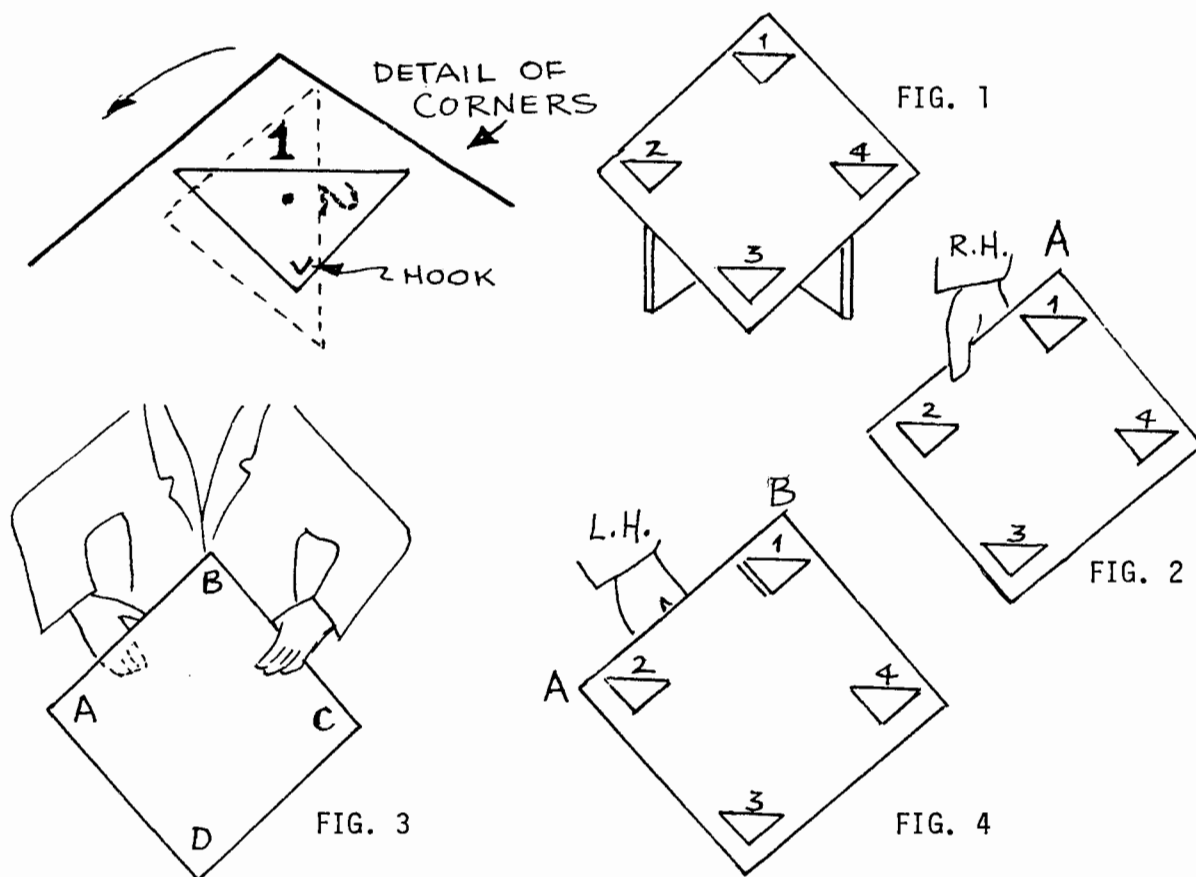
The actual billet that you removed from number one panel is really number two. Before screwing this up and discarding it, you must note and remember what is written on it. Have your first prediction returned to you and this time you really write something on it. You write the contents of the billet you discarded and hand it back to someone to hold. Now remove the billet from number two panel and open it out and read out the contents of the billet you have discarded and when the person in the audience reads out your second prediction this is also found to be correct. Discard the number two billet but remember its contents and take your billet from the audience and make your third prediction on it and once more hand it back. Remove the billet from number three panel, which is actually a blank and open it up and read out the contents of number two billet. Once again the person in the audience reads out your prediction and again it is correct.

Basically, the above is really a one-ahead routine, but due to the use of The Oracle, there is no need to resort to either a force of one of the objects which is usual, or to any form of sleight-of-hand switches.

NUMBER TWO ROUTINE: This is a much simpler and more direct routine. Two spectators are invited on to the platform and one is seated on either side of you. The Oracle is sitting on your table which is also between the two spectators. Four billets are in view on the table.

Pick up one and apparently write something on it, place it in your paper clip and hang it on number one panel. Repeat this with a second billet and hang it on number three. Explain to your audience while you are doing this, that you are going to make two predictions.

Ask your two assistants to count all the small change in their pockets and ask each of them to write their results on a small piece of paper which you provide with a paper clip. When they have done so, pick up The Oracle in your right hand and take the billet from the assistant on your left (as you face the audience) and place it on number four panel. Move across (Past your table) to the other assistant and hang his billet on number two panel. You are now standing between an assistant on your right and the table on your left. Transfer the board to your left hand (SWITCH) and place it on the table. The two billets which the assistants had are now on numbers one and three, although they still appear to be on two and four. Remove the billets from one and three and hand them to someone in the audience. Now remove the billets from two and four, and tell your assistants that you are going to trust them not to tell a lie and change their minds as to the amount of money they had. Whereupon you tear up the two billets upon which they have apparently written. Ask each of them in turn how much money they had in their pockets, then have the person in the audience read out your apparent predictions, which are in reality the two billets written upon by your two assistants.



DETECTO

by

Lou Tannen

Here is a mental stunt that is completely off the beaten path both as to method and effect. It's unusual insofar as it may be repeated time and time again, without fear of detection.

EFFECT: A small wooden block having four recesses drilled in it to accommodate a dime, penny, nickel and quarter respectively is passed for examination. A dime, penny, nickel and quarter are then borrowed and placed in the four holes. The block is placed on a table and the magician either turns his back or can even leave the room. While his back is turned any member of the audience touches any of the coins or all of them or none. No matter what his selection when the magician returns he is immediately able to tell the spectator what coins he touched. The magician doesn't ever have to touch the block or the coins. The coins are dumped out and the effect can be immediately repeated. No stooges or confederates are necessary.

APPARATUS NECESSARY: The apparatus consists of a block of wood with recess that will accept a penny, a nickle, a dime and a quarter. Each recess has a fine hair protruding from the wood on both sides of the wood. A rubber insert tying in the bottom of the recesses allows the coins to be pushed down. Fig. 1.

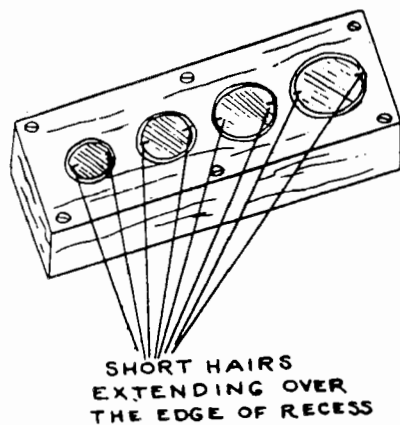


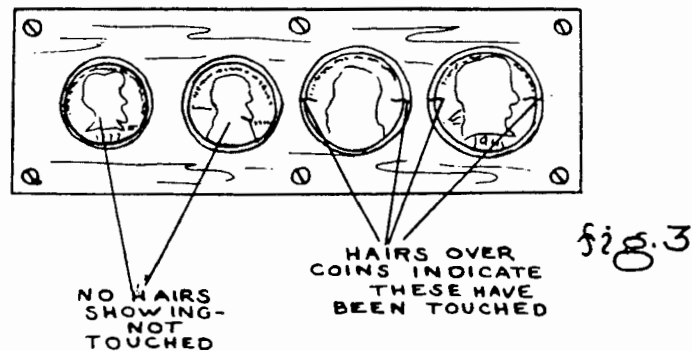
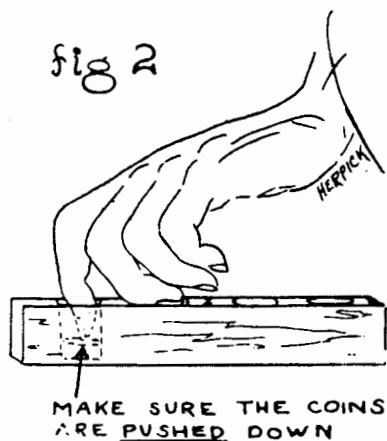
fig. 1

METHOD AND PRESENTATION:

After borrowing the coins place them in their respective recesses very carefully and gently so that the short hairs will be underneath each coin. Now turn your back and request the spectator to push down on any coin or coins or none at all. Make sure he understands that he is to push the coin down not just touch it.

Fig. 2. Now turn around and while patterning about how "a person leaves a definite impression that only you can see", have the spectator push down on the coin or coins as he desires. You then turn around and look at each coin to see which ones

now have a hair above the coin. Fig. 3. These will be the ones that have been pushed down. The ones not having a hair showing are the coins not touched. To repeat, dump the coins out of the holes and replace them one at a time making sure the hair is below each coin when you start.



TELEPATHY IN ACTION!!

by
Orville Meyer

This fast-moving, two-part telepathic demonstration is highly suitable as an opener for a mental routine. It has been part of my program for around twenty years, and is now revealed in print for the first time.

THE EFFECT is that the performer, using a stranger-helper from the audience, is able to (a) duplicate a thought-of design and then (b) reveal the identity of a thought-of city. There is no advance preparation and the effect upon the audience is literally stunning.

PROPERTIES AND PREPARATION: Obtain five all-blank jumbo cards, or cut five cards of similar size out of white cardboard. On one side of each card draw a different, simple design, such as those shown in Figure 1. On the other side of each card draw the same design in a small form at the top of the card and, in addition, one of the backs carries additional lettering as shown by Figure 2.

Also needed is a stenographer's notebook. Open the notebook near the center and in big, black letters print the name of any city in the US, say, "Atlanta." This completes the properties needed.

TO PERFORM: Select a helper from the audience and have him/her come up to where you are performing. Show him and the audience the large designs on the five cards, explaining that you will presently ask him to think of one of the designs, and also that the members of the

audience are to try to guess which design is thought of. Keeping the back of the message-card hidden, explain that the same design, but smaller, has been drawn on the back of each card (show front and back of two or three as you explain this) so that "when Mr. Smith holds the cards spread out so that you folks can see the big designs, he knows which is which because of the small designs on the back." Now cut the message card to the rear (your side), fan out the five cards and have the helper hold them this way. He, of course, now sees the five small designs and the message on the rear card which is at the right side of the fan as he holds them.

You ask him to review the five designs on the cards and then think of one of the designs. It is usually a good idea to wink at him as you give him these instructions. In a moment, ask if he has decided on one of the designs. When he says "yes" take the cards from him, cut the message card to the middle (so that it won't accidentally be seen), and lay the cards aside. You now pick up your notebook, holding the "Atlanta" side so that he, but not the audience, can see it and prepare to draw with a large black marker or felt pen. Just before you start to draw it is effective to look at your audience and say "Are you receiving Mr. Smith's thoughts? I think that I am. Let's see whether we are together on this." Then proceed to draw the crossed-circle design on the blank (audience side) of the notebook.

So the audience sees that you have (a) successfully "received" and drawn the thought-of design and (b) the helper, having seen "Atlanta" on your notebook, is clued-in for the next part of the test. Now ask the helper to describe the design he has in mind, and when he has done so, tear off the drawn sheet and show it to him (audience has seen it while you were drawing), and acknowledge the applause.

Say that since Mr. Smith obviously has excellent telepathic abilities you will try a much more difficult test . . . so difficult that it is next thing to impossible. "Mr. Smith, I will ask that you (turn to him and wink again) too consider various cities throughout the United States . . . run them through your mind . . . and finally settle upon one of them. (Pause.) Have you done so? Fine."

During this patter it is a good idea to flip over a few pages of the notebook so that the "Atlanta" page is covered and won't be inadvertently flashed. Now you have him concentrate on the name of the city, letter by letter, and you proceed to receive his thoughts and laboriously print the city, letter by letter, on the blank notebook page. Then bow to thunderous applause, thank you helper, shake his hand and quietly say "Don't give it away," as you dismiss him.

The impact of this effect is really sensational and gets the mental show off to a spectacular start.

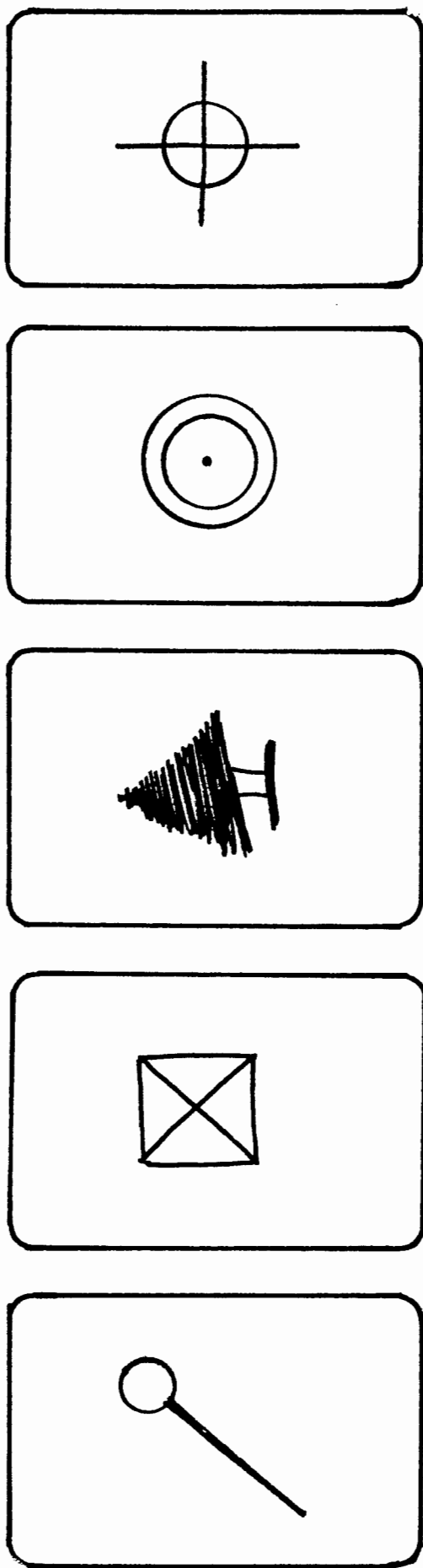


FIGURE 1

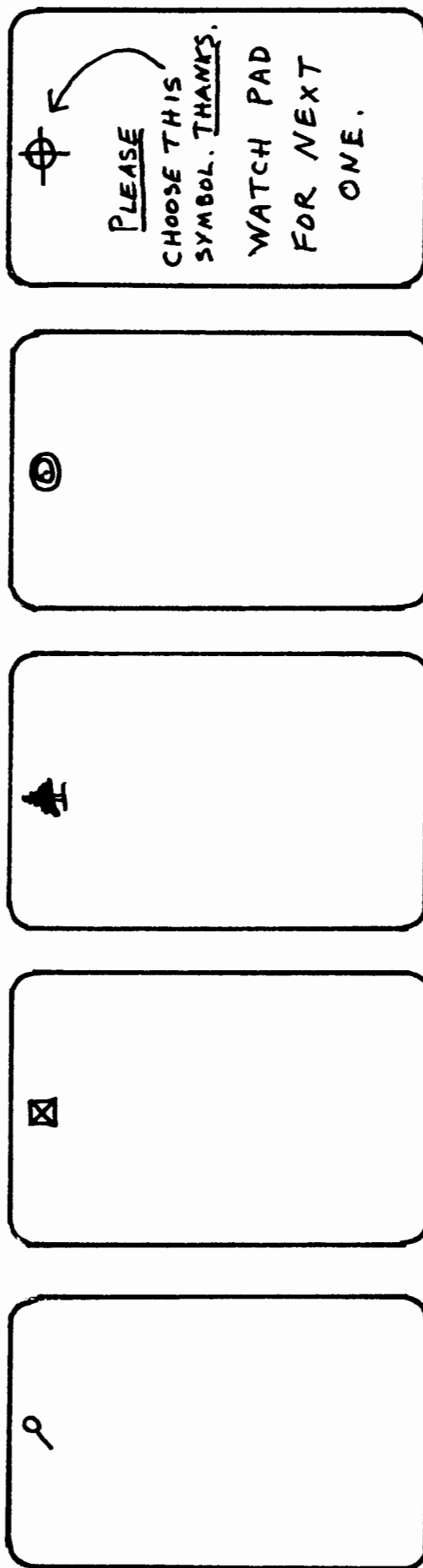


FIGURE 2

THOUGHT TRANSCRIBED

by

Eddie Clever

A spectator is handed a blank card (business or visiting size) on which he is requested to write or draw something of his choice. Then he is given a drug envelope into which he is to slide the card face down, sealing it within.

The performer experiences some difficulty in receiving the thought and blames the spectator for thinking too much about the card and envelope and not concentrating sufficiently on the writing. So the card and envelope are burned whereupon the performer immediately reproduces whatever was written by the spectator.

All that is required is an unprepared stack of about 15 cards and a white drug envelope, also unprepared, into which one of the cards will fit.

Give the spectator the stack of cards and ask him to choose one for use in the effect. While he is making his selection, remove your pencil. As you hand the pencil to him, indicate that he should lay his card on top of the stack, using the latter as a rest or base for his writing.

Turn away slightly during the writing and bring the envelope from your left coat pocket, holding it at your left fingertips. When he has finished, tell him to turn the card face down. Then extend the envelope toward him and take the stack in your right hand, completing the latter action just a second before he can grasp the envelope and accompanying the procedure with a statement to the effect that you want the card sealed in the envelope.

Don't give him possession of the envelope, however, but turn your left side toward him (he naturally being at your left) and lift envelope up between his eyes and a light, stating, "See, there is nothing in it. But, here, take it yourself and look it over."

At the very instant that you misdirect his attention and under cover of the upraised left arm, quickly turn the stack over. Then bring the arm down and hand him the envelope. Before he has an opportunity to examine it, say, "Just a second. Put your initials on the back of your card before giving me the pencil."

Once he is satisfied the envelope is O.K., slide the initialed card into it and have him seal the flap. While he is thus engaged, turn the stack over once more and lay it down.

Set the envelope to one side and pick up the top card (actually

the one on which the spectator wrote) and pretend to write the thought he is trying to send, really reading what is thereon. Apparently having no success, cross out what you have written, crumple the card and place it in your pocket, complaining that the spectator is thinking too much of the card and envelope and not enough about what he has written.

Assist with the destruction of the sealed envelope and then select a fresh card from the stack and write or draw what you just saw.

It is all a matter of correct timing. Properly presented, the effect is astounding.

NOTE: A subtle twist can be added by drawing a circle on the card in which the spectator is to write and exerting considerable pressure as you do so. If the card for which it is to be switched is similarly prepared previously, later, when the stack is turned over, the impression of the circle will show on the back and will be noticed by the spectator when he affixes his initials, thus dispelling any idea he might have had regarding a change.

LIVING AND DEAD TEST

by

Stewart James

Place a sheet of paper on the table in front of you. Square a ruler even with left-hand-edge of paper and draw a line along right side of ruler. The lines, are of course, drawn widthwise of sheet. Move ruler until even with line just made and draw another. Continue until your sheet is exhausted.

With a pair of scissors cut to the right of each line, commencing with the first line at left of paper. The last slip will bear no lines so discard it, quite likely it will be a different width from the other slips anyway, or use it as an example of how the slips that are to be used should be folded.

All the slips that you are going to use will have a line along one edge on one side while the other side is perfectly blank. Fan the slips out with the plain sides uppermost. Spectator is seated at a table ready with a pencil. Ask him to choose one of the slips. When he has signified what slip he desires to use, place it on the table in front of him with the blank side up. Tell him to write on it the name of some departed celebrity and fold it in four with the writing inside. While he is doing this you turn the remaining slips, which you are holding, over so the marked sides are uppermost. When he has finished with the first slip you place the remaining ones in front of him, one by one, for him to write the names of living persons on. Note that these slips bear the marked side uppermost as they are laid on the table, just the reverse of the first slip.

When all the slips are folded the "dead" name slip will be the only one bearing a pencil mark along one edge, as the marks on the other slips are folded inside with the names. This is the clue that makes the effect possible, no matter how much the slips are mixed. The presence of the line is quite natural and if noticed at all by the spectator is overlooked as bearing no significance.

PSYCHIC TOUCH

by

Gerald Kosky

Following are the barebones of an easy-to-do effect . . . Give it the proper presentation and you will have a real pleaser.

Two packs of cards are on the table . . . the top card of each pack is identical. For example: Pack No. 1 has for its top card, the Ace of Hearts and, the top card of Pack No. 2 is likewise the Ace of Hearts.

The performer requests two spectators to assist him in a test of Psychic-touch . . . Performer false-shuffles each pack so that the top card (Ace of Hearts) remains on top of the packs . . . When this has been done, performer steps between the two assisting spectators, takes hold of the right hand of the spectator on his left and, the left hand of the spectator on his right . . . Performer announces that he is thinking strongly of the Ace of Hearts and is sending through his body such a thought vibration, to the assisting spectators.

Performer instructs the assisting spectators to turn over, with their free hand, a third of the top portion of the pack that is on the table in front of them, so that it will be face-up now on top of the pack that is two-thirds face-down; then to turn over the top portion once again, this time a half of the pack, so that half of the pack will have faces up and half faces down . . . When this has been done; performer releases his hands from the assisting spectators . . . He then instructs them to spread their pack of cards that is in front of them (the top half will be faces up) until they come to the first card of the face-down group. They are told to remove that card and turn it face-up . . . Both cards are seen to be the Ace of Hearts.

The secret is based on a little known principle; that of the top card of the pack, when the top portion of the pack has been turned over twice, will be the first card of the turned down group of cards . . . A third of the pack is first turned so that it is face-up, and again a deeper portion is turned (half of pack) so that a supposedly half-of-the-pack is now seen to be face-up on top of the face-down half-of-the-pack . . . It is a subtle way to force a card and very effective.

TORN BILLET

by

Gerald Kosky

Many worthwhile methods have been described how to read in a subtle unseen way, the stolen torn center . . . One of the best, for some unknown reason, has been by-passed. The method I mean is as follows: When folded slip with the question written on it has been handed back to you and you have torn it in to the required pieces and have stolen the center-piece that has the question written on it; place the other torn pieces on an ash-tray to be burned . . . When spectator lights the pieces to be burned, you place your hands behind your back, open the stolen center-piece and place it in either your right or left coat sleeve, sticking it on a piece of wax that you have placed and stuck on the inside of your sleeve about two inches up from the opening . . . The wax is stuck in the inside of sleeve, at a spot that when you raise your hand to cover your eyes (to concentrate on the question?) you can look down your sleeve and see (without the spectators being aware of what you are doing) the center-piece with the question written on it, clearly . . . By using the sleeve method, your hands may be shown empty, you do not have to do your reading of the message with your back turned to the audience and, what is more, you do not have to use the old dodge of reaching into your pocket for a pad of paper in order to write your impressions on it; thereby getting to read the question on the stolen slip in a furtive manner.

The sleeve method has been made foolproof by the use of wax being stuck on the inside of the sleeve, so that the stolen slip may be stuck on it at the proper place so that it may be seen by you easily, without the worry and fear that the slip might fall out of your sleeve when you lower your hand to its normal position. Try it; I'm sure it will become your favorite method.

OUTWAITED

by

Gerald Kosky

EFFECT: After a deck of cards has been shuffled, and the deck cut in half, performer, before picking up the top card of each half; names them and, when the two cards are tossed out on the table; the spectators see that the performer is correct. This is repeated twice more and, each time, the naming of the two cards, are correct.

METHOD: When shuffling the deck, peek and remember what the top three cards are when the shuffling has been finished.

After the shuffling, request a spectator to cut the deck in half. When this has been done; start to pick up the top card of the lower half and just before your hand reaches that card, miscall it as the known top card of the deck. You look at it and reach to pick up the top card of the top of the deck and, just before you reach that card; you miscall it as the card you just looked at. Toss the two cards out on the table and let spectators see that you are correct.

Lean back in your chair, pause; don't continue till someone, and there is always someone who will ask you to "Do it again". When they do; reach forward and repeat the moves as described above. When finished, lean back in your chair again and, pause.

You more than likely will be asked to "Do it again!" If asked to do it again; fine. If not asked; reach forward to repeat the above moves as you say in a smiling manner; "Of course it is not likely that I'm able to do it a third time" but of course you do, you sly devil.

CALLING CARDS

by

Gerald Kosky

EFFECT: Several calling or business size blank cards are handed out with a request that each person that is handed a card to write or print their name on it as it is normally written by them.

When this has been done; performer collects the cards, mixes them up a bit, and then places them writing side up, in a scattered sort of way on the table.

A spectator is requested to think of and remember one of the names as it is written or printed on the face up cards. When this has been done, the cards are turned face down so that only the blank sides of the cards can now be seen.

Performer says to the spectator who thought of one of the names, "I'm going to tap each card in a sort of random way and, as I do so, I want you, to spell-out, to yourself, the name you are thinking of. You do this for each card that I tap; one letter at a time, and, stop me when you've reached the last letter of the name you've been spelling."

Performer taps each card, seemingly at random until told to 'Stop'. When instructed to 'stop'; performer asks spectator what name he (she) had been thinking of. When informed; the last card that was tapped is turned over and it is seen to be the card with a name written or printed on it, that had been thought of.

METHOD: The several cards that you hand out are prepared with secret marks on them so that you may tell by sight or feel which is card #1, 2, 3, 4, 5, 6 and 7.

Before handing out the cards, get to know the names of spectators or friends you will be doing this effect for and, work out in your mind, an arrangement of names, each of which has one letter more than the preceding name. For example: Slydini has 7 letters, in his name. Frackson has 8. Dai Vernon has 9. Bill Larsen has 10. Lloyd E. Jones has 11. Peter Warlock has 12, and Charles Miller has 13 letters. Now card #1 would be given to Slydini. Card #2 would be given to Frackson. Card #3 to Dai Vernon, etc., etc. Slydini would write or print his name on card #1. Frackson on card #2. Dai Vernon on card #3, etc.

When the cards have been placed written on side, face down on the table so that all the cards are blank side up; they are done so in whatever set-order you want them to be at.

Now, when you start to tap the cards, you do so at random until the 7th tap. On the 7th tap you tap card #1, then card #2, then card #3, etc. etc.

For example: Let us assume that Bill Larsen is the name thought of. That name is written or printed on card that has been secretly marked as card #4. You tap the cards at random until the 7th tap, which will be the card that has a 7 lettered name written on it. Your next tap would be on the secret marked card that has an 8 lettered name on it. Next you'd tap the card that has a 9 lettered name on it and, when told to stop; you'd be stopped when you tapped the card that had a 10 lettered name on it (Bill Larsen). In other words. Your 7th tap would be on the card that you had secretly marked as that for card #1 and, then, your next taps would be on card #2, card #3, etc., etc., until instructed to stop.

PREMONITION OUTDONE!!

by

Stan Lobenstern

EFFECT: Two decks of cards are displayed, one with Red and the other Blue backs. Spectator freely selects a card from one deck and this proves to be the only card missing from the other deck, even to back design.

SECRET: The Blue deck consists of all the odd Blue cards on top of the pack, and all the Even Red cards on bottom. The Red deck consists of 51 odd Red cards.

PRESENTATION: Place both decks on the table. Ask a spectator to select Red or Blue. Using the Magician's Force, give him the Red deck to hold. (re: If he says RED, give him the Red deck. If he says BLUE, say "O.K. I'll use the Blue deck, you hold the Red one.")

Remove cards from Blue case, FACE DOWN, spread out about

15 or 20 from the top (all Blue backed), and ask spectator to select one. As soon as he starts to reach over to take one, close the Fan, square up the packet, and say "Wait a minute, let's make it even fairer. I will turn the cards Face Up, and lay them on the table, one by one. When you see a card you want, please stop me." Do as you have just said, and SLOWLY lay the cards, FACE UP, on the table.

Keep talking to spectator about choosing a card, he will always choose one of the first 20 cards, if you say continuously, "Any one you want, as soon as you see one, stop me. Any card, etc."

If you go past 15 or so cards, say something like, "TODAY, PLEASE!" This will get a laugh, and usually will make the spectator take one of the next three cards. However, you will have very little, if any difficulty with this part.

As soon as spectator stops you on a card, place his selection, FACE UP, on the table, away from the other cards. Pick up the other cards on table, FACE UP, and place on your face up deck, and replace in BLUE card case. Explain to spectator that you would like him to take the RED deck, out of its case, hold it FACE UP, in his left hand, and to deal the cards, FACE DOWN, on the table, one by one, and to count each card out loud, BUT he is to stop, when he comes to the duplicate of his selection. He will, of course, count all 51 cards and NOT find a duplicate of his card.

Say to him, "Isn't it amazing, that of all the cards, you have to choose from, in this Blue deck, (remove cards from the Blue card case, holding them FACE DOWN), you chose the only one missing from the Red deck, (start spreading a few of the Blue cards), and indeed was the only Red card, in this Blue deck." (Turn selected card FACE DOWN, so spectator may see it has a RED BACK).

READY!!

by

Stan Lobenstern

EFFECT: Performer lays out five ESP type symbol cards on the table. Assistant is blindfolded and may turn their back, or leave the room. Spectator merely points to any design and then says READY, to the assistant, who immediately names the selected symbol. The only word that is said to the assistant is "READY", and that is spoken by the spectator. Performer does not touch, indicate or say anything to the assistant.

METHOD: If you will look at the five designs, you will notice that they are made up of a series of numerical lines or points. Re: The Circle has one continuous line to make the circle. The two Wavy Lines are composed of two lines. The Triangle has three lines (sides). The

Square has four sides, and the Star has five points. If you look at the Key Card, you will see that there are five words, one to represent each design in the same numerical order. RE: The word for the Circle, is "A", it has one letter, just like the Circle has one line. The word for Wavy Lines, is "IT". This word has two letters and there are two lines. On the same principle, the word for the Triangle is "SEE", the word for Square is "Let's", and the word for the Star is "THINK".

WORKING: To convey to your assistant which design has been chosen requires a spoken comment to the spectator after he points to the card of his choice, and BEFORE he say's "READY".

The first word you say to him must be a code word. Instruct your assistant to listen for this word, as you do not want your comment to be too obvious.

FOR AN EXAMPLE: If the SQUARE has been selected by the spectator, say something like "LET'S try to fool her". Always direct your comment to the spectator and not to the assistant. This way, when the spectator says "READY", he believes it to be the only thing said to your assistant.

Recommended Coded Sentences

1. CIRCLE . . . "A" very good choice.
2. WAVY LINES . . . "IT" looks like a stumper.
3. TRIANGLE . . . "SEE" if he (she) gets it.
4. SQUARE . . . "LET'S" concentrate on the card.
5. STAR . . . "THINK" hard now.

BLINDFOLD BILLET READING (Improved Method)

by
R. A. Nelson

Suggested Lecture

"Good evening, friends; please do not regard the demonstration that you are about to witness as anything unusual, strange or of a supernatural nature. It is just that work of this kind is so seldom understood, or practiced."

"Each and every one of us possesses the faculties of the sixth sense, though in 99 out of one hundred people it lies dormant, asleep, useless for the simple reason that the individual has taken no means or efforts to develop and cultivate it."

"I shall endeavor to grasp certain vibrations from your mind —

concerning events of the past — the present and the future. I shall further endeavor to give you spiritual advice and guidance, just as I have aided countless thousands in the past. From whence comes this source of remarkable knowledge is irrelevant. Advanced scientists will say that my passive mind tunes in on the Great Universal Mind - a world composite mind of the living and dead - thereby tapping and gaining access to this all-encompassing knowledge of the past - the present- and the trends of the future."

"Reflect - I do not say the future - but the trends of the future - the most likely-to-occur events, and I shall give them to you just as I receive them."

"Not as a challenge - to any skeptics present, but merely to satisfy all and to preclude the possibility of any trickery or skullduggery in my demonstration, I shall rob myself momentarily of one of the most important of the six normal senses - that of sight. Over my conscious eyes, I shall place this heavy blindfold, shutting out all natural vision."

"Just as the loss of sight, hearing or taste in an unfortunate few, other senses become keener to make up for the unnatural loss. Thus, in my case, my intuitional sense or sixth sense is strengthened by the loss of my conscious vision."

"My assistant will pass among you in the audience, distributing slips of paper, on which you are requested to write your full name, and one important question, fold these and insert in the envelopes furnished you. Do not let your friend or neighbor see the contents of your billet. When you have finished, my assistant will collect the billets in a borrowed hat (glass bowl, or what not), and deposit them on the table before me."

"As I stand before you on this platform, please regard me as your friend - as an agent or messenger of good tidings. Perhaps some of your messages will come from dear ones who have passed into the Great Beyond - and if so, thus be comforted."

"The billet now held by my assistant bears the initials of J. B. -- the vibration comes from a gentleman - the name is Burrows - where are you, John? (Assistant acknowledges the raised hand). Thank you, John Burrows - I see that you are worried - and I am glad that I could reach your troubled mind. Thru the efforts of your attorney you will be able to save all - though you have despaired. Be of good cheer, all will turn out well in the end - as I visualize the symbol of happiness and security for you." Etc., etc..

Because this method does not involve any apparatus, confederacy or previous preparation, and may be presented under almost any circumstances, working alone or with an assistant, it is truly unique.

Its effectiveness naturally is based upon a very clever routine, several misguiding statements and actions, plus a wealth of showmanship. The principle is not new - and the fact that this principle has been used for a great number of years is proof alone of its merit, and now in the improved form, promises even greater effectiveness.

Added advantage is secured if the performer can work on an elevated platform, so that the level of the stand or table is above the eye level of the audience. This, however, is not necessary, as you will soon learn. The stand or table should be about 36" high, if possible and convenient to obtain. The only other requisites are a spike bill holder, (small metal base, with a wire spike on which to impale the papers,) slips of paper of uniform size and color, envelopes (if you wish) and pencils. A blindfold is also used and should be made of heavy material, black in color. This is worn across the eyes, apparently shutting out all vision. No other properties are necessary.

Method of presentation and getting of the first question may be greatly varied. Whether or not you have the audience seal the billets in the envelopes is also optional - however, both methods will be covered.

Your lecture is designed to create a state of expectancy among your audience and to prepare them for great things to come. To those who believe your lecture, your battle is almost won. To the remainder of the audience, you must 'prove' your contentions - and in a manner above board and suspicion. Therefore, it is well to allow any spectators to carefully examine the blindfold - as it is fair.

The slips of paper are passed to the audience - names and questions written thereon. The papers should be about 2" square. Pencils should be supplied to those who lack them - this allows the assistant to mingle in the audience - and perhaps to see one billet and learn its contents. If the assistant is successful in so doing, she will mark that particular billet when collecting it, by slightly crumbling the same! This will then be the last billet apparently to be answered, though actually this is the first.

In such event, the blindfold should not be placed on the medium before the questions are collected - as the assistant can whisper the name and contents of the marked billet to the medium while standing behind him - tying and adjusting the blindfold! All the medium need know is the FIRST question.

If the assistant is unsuccessful in seeing a question, or learning the contents of a billet (many spectators will consult with the assistant or have the assistant write questions for them), there are other methods to be employed. The assistant, or the medium may instruct the audience to fold the billets twice, writing inside. Practically all will do as directed.

If the envelopes are not used, the assistant may have one dummy billet of a very slightly different tint of paper folded and palmed in the right hand. As the questions are collected, the spectators drop them in the hat, and occasionally the assistant may take one or two in her hand, and drop into the hat. The object is to switch only ONE QUESTION for the dummy, which goes into the hat!

The assistant returns to the stage or platform, pours the questions

to the table top, and while smoothing them out, may deliberately open the palmed question (among the other billets), learn its contents, later whisper them to the medium while placing the blindfold. Attention is directed to the medium at this time, who is displaying the blindfold. Or the question may be smoothed out on the table top, later to be read by the medium!

If the envelopes are to be used, they are passed to the spectators. The assistant shows the audience how to fold the billets, takes one, puts into envelope, seals and drops into the hat. She then permits the balance of the audience to seal and drop their own questions in hat. Pay or coin envelopes should be used with the flap at one end. For the first question, take a pair of sharp scissors, and cut the tip off the bottom of the envelope. Have assistant practice dropping billet into envelope, squeezing the sides and permitting the billet to pass thru the envelope into the left hand, concealing billet, and at the same time sealing envelope. The boldness of the operation assures its success, if cleverly performed.

The assistant may then get the information to the medium, as related above, or may leave the platform momentarily to get the BLIND-FOLD (Off stage) quickly read the contents of the billet and return to the medium. Any of these dodges may be employed.

If a plant or 'confederate' can be arranged in the audience for the FIRST QUESTION, it is much better. The actual answering of the questions can be started as the blindfold is being placed over the eyes, the medium saying, "As darkness falls across my conscious mind I receive a very strong vibration from Mary G. H. Mary Henderson - please answer Mary - where are you? To assistant - 'Please pick up the billet to your left - it belongs to Mary - hold it high in the air - and all concentrate.'" Etc.

This head-start jump carries a lot of punch - and further misdirects your audience.

It is more effective to answer the question first, than to miss upon it. It is always best to start off with the right foot - though not necessary. If you do not employ any of these gags, then you fake the first question, which is also quite effective.

Up to this point, you are concerned in learning only the first question. If the assistant has not given the medium the date or plant used, then proceed like this.

Medium stands before table, slightly to the right. Questions are slightly to the left, on table, and assistant stands near by. The demonstration is ready. Assistant picks up any one of the billets, the medium 'tunes in the Great Universal Mind' and calls a name while the billet is being held by the assistant. Medium to this minute has not touched a single billet, nor will he!

Medium (to a fictitious name and situation) "I get a vibration from

a young man who evidently is in great trouble, but his foolish mind causes him very little worry. In my demonstration I will insist that the writer respond by holding his hand high in the air to acknowledge their name and question. However, due to the peculiar nature of this question, I will not ask FJR to hold his hand up, as it is not my intention to embarrass anyone. I will say that to Mr. R. your lady friend's husband is well aware of your identity - that he is in town this very moment, that I fear drastic consequences if he locates you. Need I say more!"

About mid-point in the answer, the assistant opens the billet (if sealed in envelope, tears open envelope, places on table), reads the message and nods her head in affirmative that the medium is giving the correct answer. The now opened slip of paper is placed on the bill-spike, which is on the table before the medium, and slightly to his left. It is so placed that the medium, while talking and moving slightly from side to side can glance down the side of his nose and read the contents. This gives the next question.

The blindfold is of heavy material, and should be slightly stiff-tied tightly across the eyes, it permits a limited visions down the side of the nose.

The assistant, having discarded the first billet by placing on bill spike, now picks up a second one, holding it about shoulder high, and of course, away from the medium. While concentrating, the medium reads the billet just placed on the bill spike, calls that name and answer - though the audience THINKS he is answering the one held by the assistant. It is an application of the old 'one ahead' principle - yet, the medium never touches the billet.

The medium answers the question billet, which is open, silently read by the assistant, who gives the affirmative nod, and places it on the bill-spike, to give the medium his third question. This is continued until you have answered a sufficient number of questions, at which time the medium explains his time is expired, or the strain of continued concentration is too great. If you answer only a small portion of the question, those who were not fortunate enough to have an answer will prove a potential customer for a private consultation.

If you start out with a fake question - a bluff - you will not be able to answer the LAST question - unless your assistant places an extra billet in the hat - one so crumpled or marked that she will note it, and leave it until the last one! This is the cover-up for the last real question answered, which is on the bill spike, but audience thinks it is being held by the assistant.

However, if you started with a real question - secured by the assistant, that question is so marked as to be known by the assistant, and it is saved for the last one as held by assistant, which is opened and may be returned to the audience. That is important!

As you will note, this improved version is much superior to the

one-man method, where the performer 'bluffed' the first question, picked up a second billet (after having checked or read the first one,) answered it while held to his forehead. In each case, the performer himself would read the question AFTER it apparently had been answered.

In this method and while working with an assistant, the medium never touches a billet, let alone READ one. At least, that is what your audience is led to believe! Thus, the method gains strength, conviction and effectiveness.

If the routine is to be worked alone, I still suggest the blindfold and the bill spike, if the medium has a platform and a high table to work from - where his operations are considerably above the eye level of the audience. Otherwise, resort to the original method of answering a question - opening it briefly after the answer to verify it, which gives you the data for the next one.

Working this way sometimes it is well to further convince your audience - to answer only a portion of the question. Your answer concluded, you then open the billet to verify, and then note (the one you are now reading, of course, is for the next question) that you did not cover it in detail or get the exact relationship, then give a little more answer. That subconsciously proves that you are actually divining the billets as you hold them to your forehead!

One very prominent member of the profession, working in a large tent theatre, passes slips out to the audience and gathers them. A switch is made going to the stage, and the real questions are placed on a little table. The medium sits down behind the table on a stool and placing the hand to the forehead, appears to go into a trance. The questions are then answered in rotation.

Due to the construction of the tent theatre, the table top was always sufficiently high above the level of the spectator's eyes at all times, that they could not see the questions thereon. The real questions laying on top of the table. A fake blindfold was used to good effect in this test.

THE DANTES SYSTEM OF LIFE SPAN READINGS

As Told to Robert Nelson

When Dantes consented to the publication of his lifelong system of psychological reading, I was overjoyed. For here was a man who knew his business - a successful reader covering a span of more than twenty years. My acquaintance with him will cover almost as many years.

"Dantes" is the fictitious name adapted by this reader-of-fortunes. He has successfully operated in the better hotels, night clubs, radio and private offices, as well as having earned the reputation for being top money-getter on mitt-camps. His system of reading is a result of his

own development over many years - of trial and error, until perfected. The darn thing is ridiculously simple - yet cleverly conceived.

In my interview with Dantes, I endeavored to discard all my own pet theories, and seek a fresh viewpoint. I knew that I could profit by his wide experience - so, with open mind, I started with him from 'scratch'.

To explain Dantes psychology of life will give you a better insight into the man and his daily work.

Happiness, peace of mind and contentment is the ultimate goal in life of every individual, says Dantes. Around this one outstanding goal, all life revolves. If happiness, peace of mind and contentment are achieved, complete satisfaction with life follows. It does not stand to reason that the richest of the world's people are happy and contented, because contentment cannot be measured in dollars and physical properties.

The realization is something very personal. It has to do with the state of mind. It can only be accomplished when all factors are such that nothing more is desired. To any person, held in high esteem among his fellow men - adored and worshipped by a good man or woman - with family and friends, possessed of good health, their life must be a full one.

The mad scramble for riches - worldly goods is but an emotional outlet to garner the physical things that will later assure us of this mighty peace of mind and contentment. With money, influence, power and education, man accumulates these things not only to satisfy his own ego, but to fortify himself against misfortune - unhappiness, grief and loneliness. Each of which are the opposite extremes of that which we unconsciously seek.

Being the possessor of a Doctor of Psychology degree, these things sounded basic and logical to me. I began to grasp the impact of his meaning - and guessed that he would eventually tell me that when people fell short of these goals, or their desires are frustrated, then with their emotions at low ebb, they would seek counsel and assistance of a professional advisor or medium.

A logical and scholarly man, Dantes was laying a sound foundation for his revelations to me. He was showing me the 'cause' of the cause and effect equation!

He continued to inform me that happiness is achieved not only by having and doing for oneself, but by making others happy. No one person restricted within the walls of himself can be happy. He must SHARE with others - giving and RECEIVING happiness and mental compensation.

Then, there is the most powerful law in the world that MUST always be considered - for here is the basis of life itself - the law of attraction - positive or negative - the male for the female. Perhaps this is

the strongest force of life, excluding that of self-preservation. It is a law of balance in our lives - man and woman; woman and man. It is this ever present, restless law that creates havoc and the heights of glory in our lives. Because in striving to gain our own salvation, we must share it with others - those of the opposite sex.

We share our love with our children - parents, relatives and friends yet the basic source of this love has been created as a result of this law of attraction - between the sexes. We must not lose sight of this fundamental law - for it guides the destinies of our lives. Our daily struggle to gain a happy and harmonious union with the opposite sex, to build around it and protect it - to further perpetuate it always.

I exclaimed that this was a good theory - and fundamentally true, but just like the true course of love, it did not always run smoothly. My counsellor said wisely - "You have hit the nail upon the head. Life, while it runs a familiar pattern, is always torn by interruptions and frustrations - yet, always remember, the driving force and the goal is the same!"

I fear this discourse might run on into hours - I wanted to get down to the 'system' - then I realized this clever psychologist was preparing a foundation for that which he was about to reveal. In order to read life and predict the probable course of events, one must understand the basic facts of life. Summed up - he was telling me that to achieve our goal - we must seek this goal in communion with others. Those who admire us - who respect us - who love us. Here is a natural rule of the universe.

It is the uneven flow of life - the frustrations, struggles, disappointments and heartbreaks that makes life what it actually is today. It has often been said 'Life is no bed of roses'. It presents a struggle - a continual forward surge for gain and eventual reward. The path is rugged, rough and strewn with obstacles that call upon us for the perseverance of our well being. Sometimes the struggle becomes hopeless and the faltering soldier lets life slip from his grasp.

It is the frustrations - and life is overflowing with them - that have caused man like Dantes to devote their lives to counselling with and advising people. So vast is the demand of frustrated people to seek counsel and an insight into the future that the business of 'reading for people' has become a very highly profitable venture. It is my own observation, as in the case with Dantes, that after years spent in this work, a conclusion is reached that people create their own destinies, and disregardless of your sincerity of purpose, pay little heed to your advice and counsel.

You get hardened to hearing nothing but trouble - because those without troubles never come within ear shot - troubles that could be solved by the individuals themselves, if they were honest enough to face the real problem, and have the courage of their own convictions!

I am beating around the bush a bit, as Dantes would say. To be

more specific, our teacher friend has become quite mercenary. For the past many years, he 'reads fortunes', if you please, at so much per fortune. He has evolved a system of giving a reading - for pleasure - seeking people and those with frustrated emotions that will satisfy them - and enlarge his ever growing bank roll.

It has become a game with him! He sells his wares - a reading or line of mystic chatter to whoever seeks it - capitalizing on his observations of life and long experience. He has charted the probable course of life - made up a more-or-less stock reading - a reading that will apply to you - to me - and everyone! When you enter his office for a private reading he tells everyone PRACTICALLY the same thing, because we are all motivated by the same forces - our habits are very much alike - and we all proceed down a similar pattern of life in search of our goal.

Darn clever, this fellow, I thought - but he did devote many years of personal contact with the public in arriving at his conclusions, and establishing his system.

Perhaps his most significant observation is how utterly gullible is mankind. Anybody is a sucker for something that he doesn't know anything about, Dantes informed me, and in doubt there is a lack of firmness and conviction, so our human creature is susceptible - wide open for a solution that will create or guarantee his quest. Enter - Mr. Dantes - and a host of thousands of readers, mediums and fortune tellers who await their prey.

If you are going to tell fortunes for pleasure or profit, you must have confidence in yourself. That is an essential requisite. If you will realize that the average person seeking the assistance and help of a paid medium or fortune teller is extremely gullible and susceptible to YOU - surely your confidence in yourself cannot help but magnify many, many times.

To drive home this point; the victim has entered the Lion's cage. They are weakened by frustration - uncertainty - doubt and possibly fear. Their guard is DOWN! They are at your mercy, so to speak. (So treat them kindly.)

The subject is seeking an 'out' (a solution to a perplexing problem) that is beyond his grasp. It is difficult to dominate the strong-of-heart, the confident and ambitious individual, because he has chosen his course - neither wavering or wandering from his path - but the lost, indecisive and frustrated individual is not only susceptible, but SEEKS your influence.

Thus, you have achieved an insight into the average person that patronizes the 'fortune teller'. When you come into physical contact with this person, man or woman, you must radiate the confidence which they lack. You are then creating an equation in balance.

Your subject must be studied - you must try to perceive the problem in their life pattern that you THINK has brought them to your office. Surely, their general appearance, age, sex, manner of approach, dress and grooming will tell you much. It should give you a key to the problems in their mind.

After all, there are only a few basic events in the lives of all of us that might occasion our visit to Mr. Fortune Teller. (Curiosity seekers, are discounted at the moment - reference is made to the average caller.)

Let us outline these prime factors: first and most important is the love life and its satisfactory balance. Many classifications could be made under this general heading - love of the opposite sex, whether before or during marriage - love of children - parents - in harmony and dissatisfaction in love affairs and marriage - or the termination of these things thru separation and divorce.

To further digress, problems concerning health - the fear of losing a long possessed love - financial matters that might bring about a rupture - children interference, in-laws, etc., all become apart of the love problem. Remember, this is #1 on your life - just as Mr. Dantes tried to point out earlier in the interview. Our ability to create a satisfactory companion-balance brings many problems to the front that we may maintain or create this all-desired situation.

If the love problem and all its ramifications were touched upon, everything in the reading would be covered - because everything surrounds this one thought. Business is in a slightly different category (yet it reverts back to the ultimate goal). Put business and finance second on your list. For the third factor, health.

In addition, matters of daily routine - travel, communications, education and the like . . . See if you can extend this list - say, friendships, enemies, operations, etc., all revert back to the love, pleasure, business or health categories!

So, if you walked into Mr. Dantes inner sanctorium for your reading, you would soon discover that he would talk to you about these few things. The story he would reveal would be intriguing - touching into many a personal corner of your life, and upon many facts that you possessed only in your mind - simply, because you would interpret much of his conversation and adapt it to your own set of circumstances.

His reading, unknown to you, would be so general as to hit you in many places - and as revealed, you in your own mind would adapt it to your own circumstances. You couldn't help it - not every word, but the bulk of it. When I made notes of his 'psychological reading', and later analyzed it, I saw how utterly easy I could apply it to myself, especially if he had been reading for me. He wasn't - it was for a fictitious woman about 35 years of age.

You probably wouldn't be aware of it, but he would talk very

rapidly, giving you no opportunity to interrupt and pin him down on any specific question. At the conclusion, it would freely admit that he had told you a great deal about yourself - and undoubtedly had contributed to the solution to your problem. But it is doubtful if you would remember many specific problems that he had told you. That is one reason for the fast talk. Further, he doesn't want any interruptions for very specific reasons. He is not then equipped to handle them. Everything in good time.

Dantes says that the biggest trouble with most readers is that they have no set plan of reading. Just reading hit or miss, and often making silly predictions which the subject is not prone to accept, but cramming these down their throats whether or not they like it. In my contacts with many readers, I realize this fault. It does not contribute to a satisfactory reading.

Here is the Dantes reading. It is stock stuff as you read it, yet realize that the reader must sum up his subject by careful analyzation, and naturally fit into it the details that appear logical. Note how the reading unfolds - for length, it contains 'filler' material, variety and the like, which adds to the confusion and at its conclusion, makes it more difficult for the subject to realize what has really been told to them.

It is an unwritten law to read only in the presence of the subject. Witnesses to the reading and conversation are not wanted.

THE DANTES LIFE SPAN READING

"Your lucky month is right now (July) (Present Month) and October. You are concluding the fifth cycle of your life and approaching the sixth - a climax in your life. More on that later. Your lucky days are Monday and Friday - lucky number 7 and 19. Lucky stone - the amethyst. This means you will accomplish financial success, but shows some dissatisfaction with the opposite sex. If you get someone in your life that you don't care for, you couldn't get rid of them if you knocked them in the head. But if you really get someone in your life that you really care for, you will lack the ability to really control them. In other words, you lack the ability to apply psychology to the people you are really interested in. There is indecision in your life - you don't know which way to turn. You have always felt you were more deserving - deserving of better things. You have lost many fine opportunities by indecision and lack of confidence!"

"Now in love you are pretty faithful to anyone that is true to you, but your hand shows a thousand lines of mental dissatisfaction. You have what the psychologist calls an internal nervousness, which is the result of your dissatisfaction of heart and mind. You have gone all thru life getting people too interested in leaning too heavily upon you - taking advantage of you and assuming responsibilities that the average person wouldn't care to consider. Of course, that has made you what you are, but it has also kept you from rising to greater heights. Right now you realize you face a crisis in your life - a turning point, one that deserves

good, sound judgment. Did you ever stop to consider that if you are ever going to accomplish things that you are going to have to start now? Did you ever stop to consider that you are more deserving? It rests with you, so to speak, to take the bull by the horns. Definite, decisive action is necessary."

"You are more emotional, sensitive and romantic right now than at any time in your life. You require love and attention, but regardless of your appearance and personality, you have an emptiness in your heart and mind that doesn't belong there. You have a man that is very much interested in you and cares a great deal for you, but you don't have the understanding and confidence that you could have. He is just half way in your life - to a point that very shortly you are going to have to know whether you have something concrete to look forward to, or whether he is going out of your life. Owing to the fact, a set of circumstances of this kind couldn't be very satisfactory to you or anyone else. However, your better judgment will dictate the proper course for you to follow."

"When the lines are like this (demonstrate by holding up two fingers, wide apart), that means complete separation . . . if together (hold up fingers together) that means perfect satisfaction. Your lives are just half way - a state of uncertainty - (hold up fingers, partly apart) to the point where you must get him completely into your life, or out entirely. There is another man interested in you and cares for you, but he is fast becoming discouraged and feels his interest is being wasted."

"In the past, you have been too conventional and conservative for your own good. Lately, you have been more reckless and impulsive, due to your intense nature. This means many possibilities. You are inclined towards nervousness and are over-sensitive. Remarks of others usually have a very cutting effect upon you. Try to overcome this - gain much self-control, and assurance in yourself. As you approach this sixth cycle conditions become much more favorable for you."

"If anyone comes to you in a nice way, they will find you very nice people. But if their approach is rough, they find you difficult to handle. That is as it should be."

"You are sensitive, and will use your own judgment. However, you are susceptible to flattery and the influence of others. Your own judgment is invariably the best, as you have learned in the past, so learn to rely upon it. You have no outstanding abilities in any particular line, but are wonderfully adapted to most anything you make up your mind to succeed in. Your life line runs to 80. It doesn't show at any time you will have to appeal to anyone on account of ill health or sickness. Right now, you are not as full of vitality and energy as you appear. Very shortly (snap fingers) there will be a change in which you will find yourself to be more mentally alert. You will gain considerable from this change. You will even be happier - and more lucky. No accidents, no operations, but you will have treatments from an eye, ear or nose specialist before the year is out. Nothing serious, but will result in a distinct advantage to you. When you die, you'll just go to sleep and not wake up."

"Before you die, you will have property in your possession that will assure you financially. Your circumstances with regards to finances will be quite satisfactory. Income later will come to you in regular payments - possible from a source not known to you at the present time."

(Or instead of above) "Before your death - by many years - you will be situated financially. Considerable income. Owing to the fact you will travel extensively in the future, much of this wealth will not be invested. You will move it from place to place in your pocketbook or trunk. Some money will come to you from a source you least expect."

"Very shortly you are going to get a special delivery letter, telegram or telephone message that will give you some information that you greatly desire, and I know will make you quite happy. This should greatly relieve your mind. This will make considerable difference in your life."

"Financially the years of 19-- and 19-- will prove the best years of your life. Property will come into your possession and go out - meaning more cash in your possession than at any time in your life. You will make a drastic change - near the approach of the sixth cycle, and make a trip that will accumulate in the turning point of your life. You are not to change or travel on the sixth - that's unlucky. Right now you stand on the brink of very favorable circumstances and can really accomplish something. You are ready to commercialize on your past experiences and get somewhere. Now - you are static - standing still. You have a very beautiful future married life in store for you - bringing with it all you have sought and hoped for in the past. Don't be discouraged, be of good cheer."

"Now, I am going to ask YOU a question - a question that I ask practically everyone I read - especially if they are as unusual as you are. What would you like to do or be, if you could wake up tomorrow and could be anything you wanted to be, or have - what would be your desire? "

The psychological reading is concluded - but the real reading is just developing. I think you will agree that the copy you just read - if cleverly applied to you - would be quite interesting and fit quite well into your life. However, the purpose of this reading is to give you something for your money in the way of time and chatter, and also give the reader an opportunity to read your reactions.

Realize the reader is touching upon the basic events of a life, and as each is approached, the subject is being carefully studied, as the reader may determine the true problem in mind. This audience-reaction is very real, though one must cultivate reading it. Instinctively, you will know the points of genuine interest in the reading.

The reader will then possibly summarize upon them - or if it is apparent he was somewhat wrong, may re-state them, even though contradictory, convincing the subject that she did not really understand him at first. Thus, the gate is left open to back-track if necessary. However,

note Dantes never gives his subject an opportunity to interrupt during the course of the reading. At the conclusion, much of the specific details will be lost in the composite picture.

The true point of value of the reading and the system of reading is in the last paragraph - wherein the reader subtly asks the subject their heart's desire. This brings the subject with guard down, into the conversation, ASKING questions.

Having laid the background for practically any question, in general interpretation, the reader says . . . "Yes, I told you there would be a property sale and much money would come into your possession" - or another marriage, with great happiness was in store for you - recall" - then having located the prime thought in mind, supplements for the earlier reading with further information.

While the subject is asked to state only his desires, question after question will follow, and in general discussion, the subject will begin to realize that each question was covered in the preliminary reading, even before they said a word. It is this master stroke of psychology that enables the reader not only to work on firmer ground, but to drive home the points of his reading. "Don't you remember, I just told you that. You should, etc."

That, briefly, is the Dantes system. You put the meat of your observation of your client upon the skeleton psychological reading, talk fast and allow no interruptions. For a male subject, the reading would be adjusted to his sex, age, appearance, etc., but basically, you follow this form.

Eighty-five percent of the clients of a professional fortune teller are women. Twelve percent will be men, who are extremely gullible. The other three percent are curiosity seekers!

I asked Dantes how he would read for a table of women - in a nightclub or hotel lounge. He replied that he would read in exactly the same way, quietly and in lowered voice, talking confidently to each client so the other would not hear too much.

Actually he would tell all of them about the same thing, changing the reading as he desired, and according to the individual. One reading might be the exact contradiction of a reading just given to another.

Readings of this type are more for entertainment - they fall into a different category from those given in a private office. The clientele is different. However, all are people - the lives and circumstances are similar, so says Dantes, tell them a good story, in an interesting way about the people they are the most interested in - themselves, and you can't go very far wrong.

Just then the bell rang in Dantes office - a victim, I thought, but I was wrong. It was three victims. Temptation swelled within - dare I ask the Master if I could play mouse - and eavesdrop thru the curtains?

Well, I spent the next twenty minutes listening to this Master Mind unravel the trials and tribulations of two women and a man. And damned if he didn't tell them all (about) the same thing. Each client was perfectly satisfied, paid, the fee and two of them leaving a handsome tip. As the two ladies left the office, I could plainly hear them praising the 'Dantes System of Life Span Reading.'

ESPP - EXTRA SENSORY PERCEPTION PROBLEM

by
Bob Brethen

At a meeting some years back, Burling Hull presented an ESP effect which had many of the boys present puzzled. Later on he showed me the set-up and told me to use it as I saw fit.

In Burling Hull's version he used two packs of ESP Symbol cards. One pack was set up and in his pocket. The other pack he had mixed up by a spectator and under some pretext which I do not recall he switched the mixed up pack for the set-up pack in his pocket.

After the spectator had dealt himself five Symbols, Hull matched them from the other deck which he brought out of his pocket.

In this improved version only one pack is used and the five Symbol cards are PREDICTED before the spectator deals the cards. Also the Symbols are not one of each, a Star, Square, Wavy Lines, Cross and Circle, but two Stars, A Wavy Line, a Cross and a Circle which makes the effect more convincing.

<u>TOP</u>	
1	☐
2	○
3	+
4	☐
5	≡
6	☐
7	○
8	+
9	≡
10	☆
11	○
12	☐
13	≡
14	☆
15	+
16	☐
17	≡
18	☆
19	+
20	○
21	≡
22	☆
23	+
24	○
25	☆

Arrange a pack of ESP Symbol Cards as in the columns at the left, top to bottom (1 to 25). Have a pencil and a piece of paper handy on which to write a Prediction.

Write the following prediction, fold it and hand it to someone to hold until called for.

False shuffle the pack and false mix if possible, then have a spectator cut them a few times.

An original false shuffle is as follows:

Hold the pack face down in the left hand. Cut off about half of the pack and take it into the right hand. Now push off a few cards from the TOP of the left hand packet and place them UNDER the right hand packet. Now push off a few cards

from the top of the right hand packet and place under the LEFT hand packet. Again push off a few cards from the top of the left hand packet and place under the right hand packet. Then push off a few cards from the top of the right hand packet and place under the left hand packet. Repeat this several times and finally drop either half on top of the other half.

Have the spectator cut them a few times. You then fan them faces up to show they are well mixed. Say, "There are a few bunched together here but we'll soon remedy that." As you run through the pack locate the only spot where a Square and a Star are together. Cut the pack at this point and the pack is as it was at the start.

Spectator is then instructed to deal off four cards face down onto the table. He is then requested to deal one for himself from off the remaining cards in his hand. He may take it from either the top or the bottom of the pack, as he prefers. This card he places aside from the others, in a separate pile. He is then asked to deal four more on top of the first four that he dealt and again deal one for himself, from either the top or the bottom of the packet. This is done three more times, making five in all, at which time the spectator has a pile of five Symbols, face down, on the table. The others are pushed aside.

The Prediction is then read and as it is being read the spectator takes his packet and places each card face up on the table.

The Prediction should read something like the following: "You will deal yourself a Star, a Wavy Lines, a Cross, another Star and a Circle."

If the routine explained above is followed the effect works for itself and the spectator will deal himself two Stars, a Wavy Lines, a Cross and a Circle.

THE CALENDER FEAT

Calculate the day of any date Instantly

Nelson

The calender seems to be a difficult piece of mechanism, but it is nearly as simple as a sum in addition. It is easy to know what day January 1, 1940 fell upon as to learn what day the first of the coming month will be. It is also a wonderful convenience and invaluable to lectures on astrology, and crystal gazers.

Our calculations are based upon certain month values and certain year values. The day values are: Monday - 1, Tuesday - 2, Wednesday - 3, Thursday - 4, Friday - 5, Saturday - 6, and Sunday - 0.

THE MONTH VALUES ARE:

<u>MONTH</u>	<u>VALUE</u>	<u>MONTH</u>	<u>VALUE</u>
JANUARY	0	JULY	6
FEBRUARY	3	AUGUST	2
MARCH	3	SEPTEMBER	5
APRIL	6	OCTOBER	0
MAY	1	NOVEMBER	3
JUNE	4	DECEMBER	5

These values never change. They are the same every year.

THE YEAR VALUES ARE:

<u>YEAR</u>	<u>VALUE</u>	<u>YEAR</u>	<u>VALUE</u>
1900	0	1921	5
1901	1	1922	6
1902	2	1923	0
1903	3	1924	2
1904	5	1925	3
1905	6	1926	4
1906	0	1927	5
1907	1	1928	0
1908	3	1929	1
1909	4	1930	2
1910	5	1931	3
1911	6	1932	5
1912	1	1933	6
1914	3	1934	
1915	4	1935	
1916	6	1936	
1917	0	1937	
1918	1	1938	
1919	2	1939	
1920	4	1940	

CALCULATION:

To find the day of the week for any date, add the year figure, the month figure, and the date. Divide by seven. The remainder gives the day of the week as explained below.

Example: To find the day of the week for December 25, 1908:

Year Value 1908	-	3
Month Value Dec.	-	5
Date is -----		25
Total		<u>33</u>

Divide 33 by 7. The remainder of 5 represents Friday, the fifth day after Monday. Note: When dividing the total by 7, if there is no remainder the day is Sunday.

PHANTOM MINDREADER

by

R. A. Nelson

There has long been a demand for a means of secretly securing written information, immediately and while in the presence of the writer, or before an audience. Too many previous methods involved a time lag - possession of the original written slip for a switch, a center tear, suspicious moves or other objectionable features.

A solution to this problem is offered by any clipboard, especially one designed primarily for private office and platform work. However, used elsewhere it would be illogical. The Mental Pads offer an excellent means of getting the written data, but research and long experimentation show the 'Phantom Mindreader' to be the most logical means to this goal. It embodies utter simplicity, requires no carbons, no reloads and virtually nothing to wear out. It can be 're-set' for repeat use in an instant.

The 'Phantom' gimmick is never seen by the spectators. Any presence of a gimmick is entirely unknown. Its handling is natural and extremely effective.

THE BASIC EFFECT: Mentalist requests spectator to write a question and sign his name on a slip of paper. Performer withdraws a packet of several envelopes from his pocket and (gives with the slip on top) to the spectator, the envelopes to act as a writing platform. As soon as spectator finishes the writing, the spectator is asked to fold the message, as performer takes back the packet of envelopes, and hands one envelope to spectator, requesting that the written message be placed in envelope and sealed, and retained by the spectator.

At NO time does the performer even touch the written data. The packet of envelopes are returned to the performer's pocket and the performer is then in possession of the written message. It is as simple, clean and above-board as that!

MYRIAD APPLICATIONS: Because of the natural handling and ease of operation, the Phantom can be used in countless mental and psychic tests. Its primary use is to secretly secure the written data and make it available to the performer.

It's most important application is to afford the means of 'reading a person's mind' on the spur-of -the moment, when button-holed down with a challenge. What is more natural than to accept this challenge by saying, "All right, if you will cooperate I will try."

"Please realize in experiments in mental telepathy it is necessary for you, as the transmitter, to broadcast your thoughts to me, and I as the receiver, so to speak, will try to tune in on your mind.

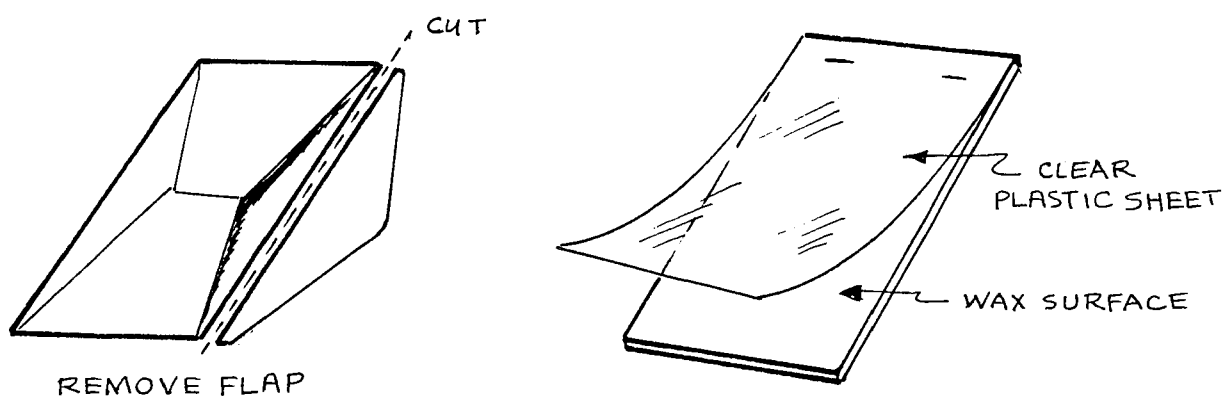
"In order to prove this possible, please write your question (or data) on this slip of paper. Use these envelopes for a writing platform. (Hold envelopes and slip on top over the right shoulder, resting on same, so you cannot see the writing.) Please fold your slip so I cannot see what you have written, because I am going to turn around. Place your written question in this envelope, seal and place in your pocket."

"I have asked that you write your question for two simple but important reasons. When you write, you see and visualize the situation more clearly, aiding in the concentration and making it easier for me to get the mental vibration from your mind. Secondly, your written question definitely will establish whether or not I am successful in the experiment. Now, please concentrate on the vital parts of your question . . ."

This routine can be used ANYWHERE and practically under any circumstances. It is especially adaptable for a single person as a test - in giving a reading, such as pseudo clairvoyance, publicity stunts, in booking and newspaper offices, as well as being the most important part of mental tests in your regular program.

It is the perfect answer in setting up advance block-buster tests for radio and TV appearances, personal appearances, publicity stunts, etc.

OPERATION: The 'Phantom' is a pocket-size copying device which may be obtained from a toy store. By placing a sheet of paper over the plastic cover and writing on same, a perfect copy will register on the slate. By raising the cover and breaking its contact with the waxed surface, the message will disappear, and the slate is ready again for immediate use. DO NOT WRITE WITH PENCIL OR PEN on the gray surface! Always have a cover when writing. With a sheet of paper over the slate, draw a line across the bottom of the slate, about 1/8" from the bottom. This causes the cover to adhere.



You will need twelve standard envelopes - one of which has the gummed flap removed. Into this envelope, insert the gimmick writing side up, and immediately under the front of writing side

of envelope. The open edge should be to the LEFT. Place on top of the stack of envelopes, all facing the same direction.

Place envelopes in inner coat pocket, along with a slip of paper. Have BALL POINT type pencil handy. Remove envelopes and slip of paper from the pocket as one. Ask the spectator to write his question (or data) on the slip of paper - which you start to hand him separately, but place on top of the envelopes. Hold envelopes over right shoulder, resting against same, to act as a writing platform. This allows you to retain a grip on the envelopes. OR, hand spectator the pack with instructions to start writing, concentrating on each word as he writes.

When spectator completes the writing, tell him to fold the slip so you cannot see the writing, and at the same time recovering the envelope packet in your hands - also pencil, which you pocket. Holding the packet in the left hand (with gimmick in top envelope,) and with thumb of left hand, slightly pull top envelope (as in dealing seconds), and hand this envelope (assumed to be the top one - or what difference does it make?) Ask spectator to seal his written message in the envelope and pocket it. At the SAME time, you are holding the packet in both hands. Tilt the packet upwards with a slight angle, insert the left thumb in the top envelope on TOP of the gimmick. The left hand moves slightly to the left, while the right hand moves the envelope to the right. The gimmick envelope is placed to the bottom of the packet, or immediately underneath the gimmick. (Bottom position is easier and equally as good. You now have a packet of envelopes in your hands, with the gimmick AND MESSAGE on top. A glance at the gimmick gives you the message as you arrange the envelopes and return them to your pocket. You can casually 'shuffle' the envelopes around, bringing one or more on top of the gimmick after you get the message if you wish. This permits you to casually lower the position of the envelopes before you pocket them.

The packet - with gimmick - can be returned to the inner coat pocket (most logical) or placed in side coat pocket. Later, if you wish to remove the envelopes, this is easily done, leaving the gimmick in the pocket.

For platform presentation, where data is written by members of the audience, this information can be secured from one person on stage, acting as a committee of one, or the performer may enter the audience - and withdraw the 'packet' with the single slip of paper on top - offer same to any spectator, still holding packet with finger tips, and turning head while the spectator writes, say, three digits on the top of the slip. Still retaining it, but holding packet out of his line of vision, another spectator writes a second number (underneath) of the first three digits. Continue until four or five numbers have been secured in like manner. Another spectator adds the given figures and arrives at a total. This spectator is asked to RETAIN the written figures (slip) and given an envelope in which to seal and retain them.

Performer starts back to the platform, with envelopes in left hand, withdraws the gimmick and glances at the TOTAL . . . slips

another envelope on top of it. He is now in possession of the total. Packet may be replaced in the pocket or on the table and gimmick later referred to.

A brief resume is made of what has transpired to date. Five different spectators unknown to the performer have written a three digit number and a sixth spectator totalled the numbers. At no time has the performer been appraised of a single digit . . . yet, in a dramatic manner, he asks each spectator to THINK of their number - apparently receives this information via telepathy and then proceeds to call the correct total.

To further amplify the impact, each spectator is asked to state aloud their numbers, which are verified by the spectator retaining the slip (as performer nods his head in agreement, as though he KNEW these numbers), and of course, the total is verified.

This is a most effective presentation, with a little showmanship. If the performer is good at memory, he can call out all the numbers submitted and the total.

Other variations are for the spectators to write colors, objects, etc., OR first spectator writes a three digit number, the second - a color; the third - a name; the fourth - a word and the fifth - a brand of cigarettes, auto, etc.

You can simulate a test in Hellstromism. Spectator thinks of some simple action for the performer to perform on stage with the committee - such as to remove the gentleman's glasses, etc.

ESP - Place several ESP cards in view. Mentalist is to remove the different symbols in a specific order, or to transpose such symbols. Spectator writes the test and retains the 'memo', while performer does the test.

Using several of the 'Phantom gimmicks', I have found them a most logical means of collecting questions and data in advance of the performance. Each spectator is given an envelope in which to seal their question - performer then proceeds to perform the spiritualistic manifestation known as 'Sealed Billet Reading'.

For impromptu and publicity exploitation, and prediction stunts the 'Phantom Mindreader' is without peer. There is no apparent apparatus used at any time, or even a suggestion of such. The writing of the question on the envelope is most natural. In arranging 'block buster tests' for personal appearances and TV, knowledge of the test is secured by this logical means.

Such as, performer challenges a prominent merchant to open a combination safe on the stage during his performance, and remove an unspecified object from the stage. When arrangements are made in advance for the test, the party involved is asked to 'make a memo' of

the unspecified object and the safe's correct combination - to seal it in an envelope - and not open same - until on the stage AFTER the test. Its so easy with the Phantom Mindreader!

THOUGHTOGRAPHY SX 70

by

H. Van Der Straeten - Hautman

EFFECT: The subject is the taking of thought-photos: images placed on film by the mind's power! The performer has a spectator concentrate on some image - a playing card, geometrical or ESP symbol, or his astrological sign. While the spectator concentrates the performer takes up an SX 70 camera, loads it with a brand new film-pack and takes a shot of the spectator. The first shot is seen to have failed when it pops out and develops before the spectators. However, on a second try, the photo develops before the audience, showing not only the spectator, but superimposed in ghostly colors over his image is a strange identifiable picture of the symbol he was concentrating on! Both camera and sealed film-pack can be examined for fakery, as there is none to be found. The only answer seems to be Mind-Over-Matter - or perhaps Spirit Photography.

METHOD: First, let's consider the more mundane (and essential) elements of the modus operandi before getting into the special preparation of the film-pack for the SX 70 camera. In the case of a playing card or ESP symbol, the card or symbol the spectator is to concentrate on must be forced. I will leave the exact method of this force up to the ingenuity of the individual performer. All that can be said here is that the method chosen from the many should be clean, convincing and without obvious finger-flinging or contrivance.

If the subject to be concentrated on is to be an astrological symbol or spirit form of personal importance to the spectator, that symbol or form must be ascertained secretly by the performer through methods of the center tear, impression devices, research or pumping of the subject, at a time enough in advance to the photo-taking session to allow the performer to prepare the film-pack.

So much for the methods of ascertaining the thought-of image. Now for the film-pack preparation:

You will need the following materials, plus a dark room in which to prepare the film-pack:

- a) One complete and unused SX 70 film pack;
- b) One empty film pack cartridge in which the battery is still good;
- c) One developed SX 70 photo. This is prepared by snipping off the upper righthand corner of the photo with a pair of scissors as shown in Figure 1;

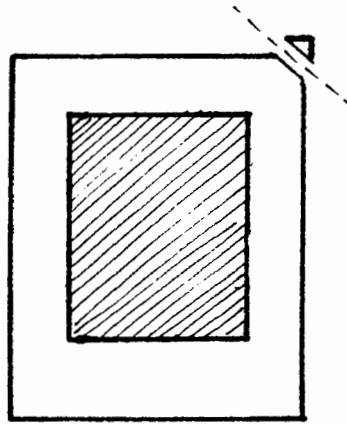


FIGURE 1

- d) A 20 watt blacklight TL-lamp with a foot switch for convenience;
- e) a six inch square piece of black cardboard or railroad board;
- f) various colored blacklight paints and paint brushes. The colors of the paints are up to you. I have found that red and yellow give the most satisfactory images. Blue tends to wash out somewhat, unless outlined with another color such as red (this combination can be very effective). You may wish to experiment with different colors and color combinations to get special effects;
- g) Two lided boxes, lightproof and large enough to take SX 70 photos easily.

With this assembled apparatus and your SX 70 camera in the darkroom, you are ready to make up the "doctored" film-pack.

Place your camera on a good sturdy desk or support that you can trust not to wobble or move while you are setting up and working. I find it a good idea to put a piece of black felt under the camera to help absorb any small vibrations to the camera as you work.

The piece of black cardboard is propped up against a convenient wall or other solid support. This cardboard must be positioned in line and parallel to the lens of your camera. You will find this means putting the cardboard about six inches in front of the camera lens, lower than the camera and at an angle to the wall against which the cardboard is resting (Fig. 2).

Now check through the viewfinder and focus on the black cardboard as best you can. When everything is properly set, you should be able to see only the black field of the cardboard in the viewfinder. If any background can be seen through the viewfinder, adjust the positions of the camera and cardboard so that only the cardboard fills the viewfinder's range of vision.

When you get everything set properly, take some short straight pins or thumb tacks and use them to mark out the field of vision you have found in the viewfinder by placing a pin at each corner of the space seen through the viewfinder. (As shown in Figure 2).

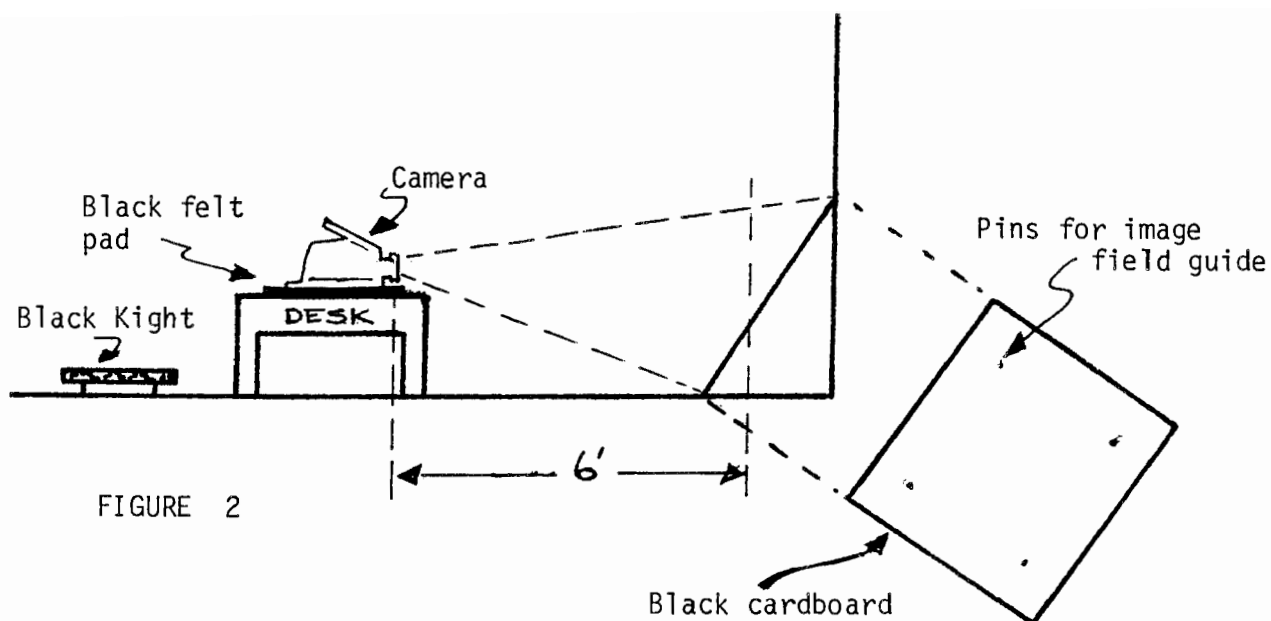


FIGURE 2

Now, making a mental note of the approximate position and tilt of the cardboard to the wall, remove the cardboard and paint in the image you wish to appear superimposed on your photo with blacklight paints within a rectangle marked out by the pins. Figure 3 shows several examples.

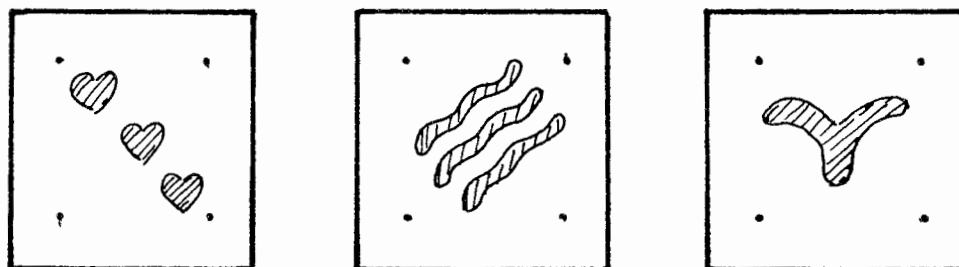


FIGURE 3

Let the paint dry and replace the cardboard as closely as possible to its original position against the wall.

Now take the new unused film pack and place it in the camera. As you close the film door the film pack cover will be ejected automatically by the camera. Place this film pack cover, face up, into one of the two lightproof boxes (let's call this box Box #1) and close the lid.

The rest of the preparation is now accomplished in the dark. Turn off the lights and open the film door of the camera. Remove the film pack from the camera and, using a light pressure of the thumb, push out the first photo. Place this undeveloped photo into the second lightproof box

(Box #2) face up. Repeat this procedure with the remaining nine photos, placing them all face-up into Box #2 and leaving the filmpack empty. Place this empty filmpack aside for the moment.

Now find your used and empty filmpack cartridge. Into it carefully insert one of the undeveloped photos from Box #2. There is a knack to inserting the photos into the empty cartridge. You have to depress the spring in the cartridge as you insert the photos. If you experiment a bit you will soon get the feel of reloading the photos into the cartridge.

Locate the developed photo now (this is easy because you can identify it by its clipped upper righthand corner) and insert it above the photo in the used cartridge. With the cartridge thus prepared, load it into the camera and close the filmdoor. The developed photo will be automatically ejected from the camera as if it were a film cover. Place the ejected photo aside. The camera is now loaded and the undeveloped photos are safely within the lightproof boxes, so you may switch on the lights.

With the lights on, relocate the camera in the exact position it was in as you lined up the black cardboard in the viewfinder. Check your field through the viewfinder, using the pins as locators, and check the focus. Once the camera and cardboard are back in position, you can remove the marking pins carefully from the cardboard, taking care not to move the cardboard as the pins are removed. Everything is now set to take the photo of your painted image.

Turn out the lights again and switch on the blacklight. The light should be positioned about eight inches from the cardboard and near the camera.

You will be able to see the glowing blacklight image on the cardboard through the viewfinder. Place your left forefinger over the electric eye on the camera so it won't function, and, with the right forefinger, depress the shutter button and hold it for six seconds. Take care to avoid moving the camera during this procedure.

When the six seconds are up, hit the footswitch on the blacklight to turn it off.

Now push the release bar that opens the filmdoor and remove the film cartridge.

Push the undeveloped photo you have just taken, from the cartridge and place it face up in Box #1, on top of the film cover already there. Make sure that both lightproof boxes are well sealed and then turn on the lights.

Take the new, empty filmpack and load it into the camera. When you close the filmdoor it will release the shutter so that all is normal again, and the filmpack can now be removed. If you wish to prepare

more than one photo at a time, everything is now set up to repeat the above procedure and take as many prepared photos as you wish at one sitting. When you have finished, all the prepared photos will be in Box #1 along with the film cover, while all unprepared photos are in Box #2.

Now all you have to do is reload the prepared and unprepared photos in the new and unused filmpack in order you wish to take them and lastly replace the film cover, while the lights are out. Just be sure that you replace all the photos and the film cover face-up. You now have a prepared filmpack that looks completely normal and has a totally fresh battery, ready to use. Figure 4 shows one possible order the filmpack might be arranged in.

top --- film cover
photo 1 -- unprepared
photo 2 -- prepared
photo 3 -- unprepared
photo 4 -- prepared
photo 5 -- unprepared
photo 6 -- prepared
photo 7 -- unprepared
photo 8 -- unprepared
photo 9 -- unprepared
photo 10 -- unprepared

FIG. 4

If you wish to have one photo fail before you take the successful image photo, simply switch the electronic flashgun off before you take the unprepared photo - or use a used flashbar and then switch to a good one for the next photo, "seeing that the flashbar is no good." When you are ready to take the prepared photo, best results will be had if you can stand your subject in front of a dark background.

It isn't a bad idea to carry a second prepared filmpack with you in case something should go wrong with the first. In this way you are also prepared if you should be asked to repeat the experiment later on. It is also a good thought to keep a small piece of paper with you on which is noted the sequence of the unprepared and prepared photos in the pack. This precaution can save mistakes on your part.

You might consider working under "laboratory conditions" by having the filmpack brought by a spectator. You will then have to switch packs sometime before the experiment. The camera may also be borrowed.

One more thought: Perhaps you might wish to beam the mental pictures onto the film yourself while a spectator takes your picture. In that case, he has the camera and photo in his own hands as the picture is taken and the photo is developing under his eyes - and you get all the credit for projecting the image!

T A P I T

by
Heath

EFFECT: Six attractive Catalin Discs are shown and attention is called to the fact that different numbers appear on each disc.

A member of the audience is requested to mentally select any one of the numbers and to turn the discs over so that the numbers are not visible.

The performer then states that he will tap the different discs with his wand and as he does so the spectator is requested to mentally spell out the number thought of.

When the spectator mentally spells out the number selected, he simply says "Stop."

The disc on which the performer's wand rests when the spectator says "Stop" is turned over and to the amazement of everyone, the number actually selected appears thereon.

SECRET AND PREPARATION: The apparatus consists of six colored discs, each one bearing a different number.

Request someone to mentally note one of the numbers and then turn all of the discs face down and mix them up thoroughly.

This is done while your back is turned.

You now turn around and request the person who selected the number to mentally spell the number he thought of, as you tap the different discs.

For example, if he selected 77, he must spell to himself S-E-V-E-N-T-Y----S-E-V-E-N as you tap the discs and then he must tell you to stop when he has finished spelling his number.

When he says "Stop," you turn over the disc and he discovers to his amazement that it is the same number he thought of.



PRESENTATION:

1. Tap the discs any way you wish up to six, and then proceed to tap them in this order: RED (or Pink) #16, WHITE (or Green) #13, BLUE #49, YELLOW #85, ORANGE #88, BROWN #77.
2. You cannot go wrong if the spectator follows your instructions and the correct disc will be the one that you tap when he says "Stop."

MYSTERIOUS CRYSTAL

by

Bartell

EFFECT: Spectator is shown a regular sized watch crystal which he is requested to hold in his hand.

Performer covers spectator's hand and the crystal with his handkerchief and steps away eight or ten feet.

Spectator is asked to listen carefully.

Instantly he is amazed to hear in his own hand the cracking of glass.

Handkerchief is removed and it is found that the crystal in his hand is cracked.

SECRET AND PREPARATION: Secret of this amazing and ingenious pocket trick lies in the handkerchief. A special metal gimmick is concealed in one of the corners.

By pressing or indenting the gimmick, it will remain in that position for several seconds and then suddenly expand making the sound of cracking glass. This gimmick is available from Edmunds Scientific Corp.

PRESENTATION:

1. Request a spectator to assist you.
2. Hold the crystal in such a manner that the thumb and first finger cover the cracked section and show it to spectator casually asking him to note that it is an ordinary watch crystal.

3. Request him to hold it in his hand.
4. As you place it in his palm with your left hand, reach into your pocket for the handkerchief and press gimmick until it is indented, with right hand.
5. Just as soon as you place the crystal in his hand with left hand, remove handkerchief from pocket and throw it completely over his hand and the crystal.
6. You now walk quickly away and tell him to listen carefully.
7. Within a few seconds the gimmick will crack and you immediately walk forward, removing handkerchief from his hand and ask him to note that the crystal is cracked.

You will find in performing the trick that the spectator will be completely mystified owing to the fact that the sound actually comes from his hand.

BLIND FOLD ADVANTAGE

by

Gerald Kosky

If you are at home or at a meeting hall where there is a mirror hanging on the wall that reflects a clear and full view of objects that are on a table; you should take advantage of it as follows . . . Place or have several spectators place objects on the table. You now stand with your back to the table and positioned in such a way that you are facing the mirror which in turn will give you a full view of what is on the table.

You now have a person blind fold you with a blindfold gimmicked in such a way that you will be able to see the mirror on the wall clearly. When you've been blind folded; you request that one spectator at a time come to the table and remove an item which they are to place in their pocket. The item they take should not be one that belongs to them.

When all items have been taken; you request that one of the spectators lead you around the room from person to person and, when you are in front of a person that had taken an object, you stop suddenly and say "Kindly remove the key (or whatever item had been taken) from your pocket that you had removed from the table! "

This you continue to do until all the persons that had taken an item, has been pointed out by you.

You, of course, by watching the action as seen by you from the mirror, remember each person that comes to the table and, also, what item they had taken.

THE CAT'S MEOW

by

Gerald Kosky

EFFECT AND PRESENTATION: "Did I ever show you a picture of my beautiful cat Sheba? Besides being beautiful, she's a mindreader too . . . What! you don't believe she can read minds! Permit me to show you that she can . . . Here is Sheba, doesn't she 'meow' sweetly . . . I'll lean Sheba against this glass that is on the table . . . Now, will you please remove any card you may desire from this pack of cards; do not let me see the card, kindly remember the card you've selected and place it back in the pack . . . Now that you've freely selected a card of your own choice, Sheba will attempt to read your mind. In order for Sheba to do so, you must ask Sheba one question at a time, such as: 'Is it a red card?' If it is a red card that you selected, Sheba will 'meow' once. If it isn't a red card that you selected, Sheba will 'meow' twice . . . In other words, keep asking Sheba one question at a time and she will answer your question with one 'meow' for 'Yes' and two 'meows' for 'No' until she has correctly read your mind."

SECRET AND HANDLING: At the better Novelty Stores that sell Greeting Cards, you more than likely will see on display novelty postal cards that have a photograph of a kitten or a group of kittens pictured on the postal card . . . That particular group of kitten cards are made so that if you squeeze the cards it broadcasts a "meow" sound . . . You will need two cards. Place one of the cards in your inner breast pocket; that is the card you take out of your pocket to show as the picture of your cat Sheba . . . The other card (never seen) you have in either your right or left hand side coat pocket . . . You will find that by pressing your fingers against the outside of the pocket that contains the hidden card that it will squeeze the card, thereby causes it to "meow".

When showing the picture of Sheba to the spectators, and before placing Sheba against a glass or other upright item, show that Sheba, by squeezing her picture, "meows" . . . When showing that Sheba "meows", do it as follows: Squeeze Sheba at a place on the card where it will not cause it to "Meow", and at the same time in order to create an essential sound illusion, squeeze the card that is in your pocket so that it will "meow" . . . This will give the desired impression that the "meow", sound came from the card being squeezed in your hand.

When Sheba answers the questions with "meows" (one meow for yes and two meows for no) you of course would be standing a few feet away from Sheba but, the "meow" sound coming from your pocket will sound as if it mysteriously comes from the Sheba card that is leaning against a glass that is on the table.

For the effect described you either force a card that you've seen or, get a glimpse of the card (secretly) when it has been placed back in the pack . . . The spectators are not to know that you know the card that has been selected . . . If they knew you knew, it would spoil the effect.

Women and children love seeing the "Meow" card being used. With proper presentation you can use the "meow-cards" for many mental effects and comedy gags.

"IS IT POSSIBLE"

A mental routine by Elray

This routine may seem just a little complicated at first thought --but it is far from that in actual use. And let me add here that I assure you that once you get the knack of the routine you will like it the more times you present it.

It is placed down in a plain understandable language so the idea will be grasped with more rapidity.

The effect is based on the principle of knowing a certain amount --or stack of cards--unknown to your audience.

As the effect is worked with a borrowed--well shuffled deck--it would not be logical to openly look at the cards--as this would mean only one of two things--you were looking at them to get an idea of certain ones--or arranging them to suit your fancy.

I have eliminated that procedures, and in doing so have arranged a little gag in the form of a trick to proceed the one I am about to explain.

For lack of a better name we will call it

"H O K U M"

After the cards--borrowed--are well shuffled and passed back to you--fan them face up in front of everyone to make sure it is a complete deck of fifty-two cards, etc.

This was done for a purpose as you have already surmised.

While the cards are fanned in front of you--look at--and remember the fourth card from the bottom.

Close the pack up and place it--face down--on the table.

Ask a spectator to step forward and cut the pack as close to the center as possible.

Now tell him to make a selection of one of the heaps of cards. (It makes no difference which heap he selects he is always requested to take the heap with your noted card in it--conjurer's choice). Now to find out how close he really did come to the center he is told to count the cards--face down--on the table.

We will say he counted twenty-three cards. You say--"Very close, as twenty-six is the exact half of the pack." Now with the remaining half packet you make three piles on the table--face down.

Tell him to take one card at a time from the top of his packet and place one on the three piles on the table--face down.

Now he is told to look at the next card--and show it to all present while your back is turned. Now tell him to place the noted card in any heap he desires, and to pick them all up and shuffle them to his heart's content.

--All this was done while your back was turned.--

As far as this seems--to an audience-- you at once know the name of the noted card. How? Well, it happens to be the one you looked at the beginning of the effect. In other words the fourth card from the bottom becomes the fourth card from the top after the cards are counted as this reverses their order. He placed a card on each heap--making three cards--and looked at the next--or the fourth card.

Now you know the name of the selected card--but-- just keep it in your mind for the time being and we will get along with;-

"SATAN'S DOUBLE PREDICTION"

NOTE: The best results will be accomplished at first if you go thru the actual routine with a pack of cards.

The deck is handed back after the shuffle--in the foregoing effect-- You do not at once look for the selected card--but--you are going to prepare for the next effect--unknown to your audience.

Have you the deck of cards in front of you?

Fan the deck before you--face up. Now the top card of the deck is to your left. We will say this card happens to be the --TEN OF DIAMONDS. (In actual use I always, after the cards are handed back, cut a ten to the top as this gives you a wider range.)

Count ten cards from the ten of Diamonds--and note the card there. (This card is really the eleventh card from the top--not counting the ten as number one--I said to count from the ten).

We will say for example that the card you stopped counting on was the--ACE OF CLUBS. Remember this in your mind as the first card. Now look at the card to the left of the Ace of Clubs. We will say this card happens to be--THE FOUR OF SPADES.

Count back toward the left starting with the card to the left of the four spot--in other words you do not count the four as number one--four cards. We will say this card is the--KING OF HEARTS.

Now you have in your mind--first the ACE OF CLUBS--and second the KING OF HEARTS.

The counting and looking at the cards was not done in silence--but in pattering about the impossibility of finding the selected card under those trying conditions etc. Act as if you really cannot find the selected card.

Now that you have the above two cards in your mind you can now run thru the deck and pick out the selected card--and place it face down on the table. Ask now what the name of the card was. They tell you, and you turn it over and there you are.

BUT--to your audience the effect ends here--BUT--to you its only starting, etc. The cards are all set to pull the main effect--and done right in front of their eyes in the most subtle manner that I have had the good fortune to run across in many a day.

Now in an off hand manner you say you will do another one--and here base your patter around--predictions--fortune telling with cards, etc.

You lay the pack on the table and take from your pocket slips of paper and a pencil. You write on the first slip that Mr. So and So will select the ACE OF CLUBS. Fold this slip up and hand it to said gentleman to hold for the time being.

You do the same thing with another slip. Write that Mr. So and So will select the --KING OF HEARTS. Fold this slip as the first and let him hold it.

Now go back to your table and pick up the cards and run about fifteen off the bottom ready for the dove tail shuffle. Shuffle the cards together in the dove tail manner and it is impossible to disarrange the top stacked cards with the small number of cards run off the bottom, and the noise of the cards coming together is plenty of proof that you actually shuffle them, etc. Here you could introduce a few false cuts--but it is not necessary.

Hand the deck to the first party holding a slip and request him to take the top card off the deck and place it--face up-- on the table. In the above we used the ten spot. Tell him we will use the number of spots on the card to determine the number of cards we are to use from the top of the page. In this case ten. Tell him to count down ten cards one at a time on the table--face down--and to place the tenth card in his pocket without looking at it.

The small pile of cards the first party made are picked up and placed back on the top of the pack again.

The second party steps forward and he is also requested to take the top card off the pack and place it--face up--along side of the ten spot already there. Now when this second person turns over the top card it will be the four spot as the counting of the cards by the first

party just reversed the cards order and brought the four of spades to the top.

He is now told to count down four cards and to place the fourth card in his pocket--without looking at it.

Now we are closing in on the climax--and what a climax.

Here you lay stress in your patter about the cards being borrowed--well shuffled, etc., and before anything else was done you wrote on two slips of paper something that will happen in a few moments, etc.

Now tell the first person to read aloud what is written on his slip. He reads--YOU WILL SELECT THE ACE OF CLUBS. When he takes the card from his pocket--watch his face and the faces of your audience, for remember he did not know the name of the card he had in his pocket, nor did anyone else.

Do the same thing with the other gentleman.

The false dove tail shuffle, and the few false cuts at the start of this effect is what throws them off their track as to the modus operandi, and leaves them for a solution--hard to find.

This seems rather drawn out--but in actual use you can get the names of the cards in your mind in less than twenty seconds. Go over the moves and details as I have placed them down--as everything is here that is necessary for the complete effect--that will fool plenty.

Here's wishing you every success with it.

RESISTANCE SECRETS

Robert A. Nelson

The ability for a person to resist the superior lift of another, is accomplished in more than one way. The principle is nothing supernatural or mechanical. Contrary, it is the application of a leverage and the position in which this force is applied. Other resistance tests direct the forces against a dead center or level, thus eliminating the forces in that direction, et al., a deflection of force.



1. The Non-Liftable Girl

The ability to resist being lifted from the ground is just this; the party doing the lifting is placed in such a position that they cannot get the leverage to lift; that they expend their energy against the leverage rather than the object to be lifted. It would be quite impossible for a person to lift a shovel filled with iron by grasping it at the extreme end of the handle. However, when the proper leverage is secured, the lifting is easy and simple! This illustration represents the operation of the principle to be enacted by the performer, who presents the 'Non-Lift' feature.

Performer bends arms at elbows, extending forearms to the front. The Party assistant (will be known hereafter as the subject) is requested to grasp the performer at the elbows or on the forearm (about 2" from the elbow), and endeavors to lift. The performer leans forward, shifting the center of gravity, and throwing the lifter to a disadvantage. The performer's arms prevent the subject from getting too close to the performer. As the upward lift is applied, the performer should relax the body, forming a 'slump' or dead weight. This is of small consequence, but it is commonly known that a weight with a fixed center of gravity is easier to lift than one that varies.

The performer may fold the arms across the breast and instruct the lifting to be applied at his hips. This, you will note, is impossible. Or the subject may apply the lift under the arms (arm pit) the folded arms of the performer extending out in front a sufficient distance to throw the subject or lifter off his leverage balance. Practice this a number of times in order to make the positions natural. One should also lean a little forward with this method. The lifting should always be attempted from the front, and of course, according to the above specifications. The positions of the performer's arms, etc., are obscured almost totally from the audience.

The holding of the lifter at a distance 'does the trick'. This position is not realized by the subject during the operation and afterwards, nor seen by the audience. The subject tries to lift and expends great energy, but due to poor leverage, the lift cannot occur.

It is suggested that the subject be allowed to lift the party from the floor, and in doing so, the operator should make this as easy as possible for the subject. Doing this, you come closer to the subject and spring upward when lifted. When you are released and placed upon the floor, you apparently are standing in the same place as before. Contrary, you must endeavor to be back a couple of inches, then looking into the subject's eyes, challenge him to lift you from the floor a second time. With the change in position, this is found impossible. Many a performer for years have been using this test as it is most sensational and offers a reward of \$1,000.00 to anyone who can lift the performer from the ground against his will. You need not fear to post this challenge, for after practicing this test a minute, or numbers of times you will learn the various positions necessary to counter-act the energy expended against you.

2. The Broom Test

This demonstration is perhaps the most startling of all Resistance Secrets as it employs the combined strength of many persons.

Performer places a billiard cue or broom in open hands, same being held about eight inches in front of the shoulders (same height) the arms being bent at elbows. The portion of the arm (from shoulders to elbow) is against the side of the body. The broom is placed in the performer's open (cupped hands) and the palm facing the audience. The broom handle is placed between the thumb and palm, but not HELD in place.

One or more spectators are requested to come forward and push against the broom. The performer now stands on one foot (right foot is suggested) left foot slightly folded back to aid in balance, with broom in position and defies any number of spectators to push her off her balance.

Spectators grasp the broom in any position (force must be equally distributed) and push with all their might. But in vain, they cannot push her off her balance. A baffling feat - the broom is placed on a dead level and must be held there. The performer's attention should be concentrated on holding the broom in position. A little muscular resistance is necessary. It is absolutely impossible for any number of spectators to push you off your balance as long as the broom is held in position. There will be a tendency on the part of the spectators to push the stick upward or downward (unknown to them), at which time the performer will be pushed over. Guard against this.

It would be almost impossible to describe the position that you must attain. Practice a few times and you will immediately know when you have found it. Do not allow them to jerk or suddenly push, throwing you off your balance.

The broom handle is practically on the same level as the shoulders and the persons pushing on same can gain absolutely no leverage. Or rather they cannot gain sufficient leverage to counter-balance the slight muscular effort that you exert to offer their efforts. The force that is exerted against the stick is deflected (thrown into space) and only a very little effort is necessary to combat that force.

We do not attempt to describe the 'why and how' of this startling experiment. Very few know. The forces are deflected, or misdirected off into space. However, disregardless of the 'why-for' the feat is accomplished without difficulty. Considerable practice should be given until the correct position can be immediately secured. Don't lean forward but slightly, and only when a number of persons are used in the experiment.

3. Another Broom Test

The effect, briefly, is as follows: Performer places palms against handle of ordinary broom held in vertical position and requests any spectator to push the broom down to the floor. This is found impossible to do, as they cannot move it down one inch, yet the performer apparently supports the broom with open hands. Mode of operation - Request spectator to come forward and assist in the experiment. You now take a broom and with the handle uppermost, keeping the broom in a vertical position, you face the spectator, keeping him somewhat to the left. You extend your right hand, fingers extended along the handle of the broom (nearest floor) allowing the handle of the broom to cross open palm oblong from base of thumb to about tip of third finger.

Left hand takes a position farther up handle on opposite side of broom so when hand is open, finger tips will be about 3" above waist. Handle of broom passing over open left palm in similar position and manner that it does with the right hand. You will now find that with hands in this position the broom is held firmly as though your fingers were encircling it.

Now, instruct the spectator to grasp the upper part of the handle of the broom and without jerking, but with a steady downward pull, to try and move the broom down until it touches the floor. Caution them against jerking, twisting or hanging on the weight of same.

If you have a strong person to assist you, be sure to allow the hands to assume a position farther apart than the one mentioned. It sometimes being necessary to allow a distance of 24" to successfully offset the effort exerted by a muscular assistant, but no matter how strong they are, you can always prevent them from putting the broom down. If You use judgment in placing your hands you will always have the greater power of leverage.

This experiment is always successful when performer acts according to the above instructions. The pressing of the two hands toward each other has a tendency to bring the broom into a position that the downward pressure will be null and void while they exert themselves to the utmost, you are seldom required to utilize but a small portion of your strength to combat it, thereby always holding in reserve enough

to completely baffle their efforts, no matter how strenuous. Always insist on the spectator keeping his hands close together and near the top of the handle, for the further away his hands are from yours, and the closer together his hands are kept, the easier the experiment will be for the performer.

Practice this effect a number of times with some friend until you get the knack of bracing yourself properly, how to hold your hands on the handle, how to bring about correct pressure to bear at the right times, how to offset them and eliminate any unfair methods of the spectators, who may attempt to handle their weight and pressure, etc. Always see that your hands are in correct position to get a good contact on the handle of the broom. Your hands should not be too dry or too damp.

4. The finger test.

This is a 'vest pocket' edition of the Resistance Secrets and one that will baffle the smartest. The operator places the tips of his fore-fingers together, and the arms bent at elbows, fingers touching should be on the same level with shoulders and about six inches from chest. That is the general position.

Request any spectator to grasp your wrists (this party must stand directly in front of you) and endeavor to pull your fingers apart against your will. At the first attempt, allow them to part, then looking the spectator in the eye, challenge him to pull them apart a second time.

Without any great muscular effort on your part, you can keep your fingers together by pushing directly against each other, and the position in which the spectator is standing does not permit them to exert enough leverage to pull fingers apart, no matter how hard they try, or how much physical energy they expend.

Spectator is not aware of this condition, and feels he does not possess enough strength to pull fingers apart. This is simple and anyone can do it as long as the subject stands in front of the operator and pulls on the wrists.

N. B. Study illustrations shown at the beginning and you will get a better understanding of the respective positions, which are difficult to explain in writing.

GREAT HYPNOTIC BLOOD TEST

EFFECT: The subject is first placed under hypnotic control and his arms bared to the shoulders. The performer then causes the blood to leave the subject's arm, starting at the hand, and slowly creep upward until the entire arm has assumed the whiteness of wax. The pulse stops and the hand is cold. Upon command the blood again begins to flow and the hand and arm resume their natural color.

SECRET: A subject especially qualified for this test must first be chosen and trained. The qualifications may be enumerated:

1. Hands fairly plump, soft and pliable.
2. Extraordinary development of biceps and shoulder muscles.
3. Susceptibility to hypnotic control.

The subject is hypnotized. Both of his arms are bared. The test is performed with the right arm if the subject is right handed and the left arm if he is left handed. With the subjects arms hanging at his sides he is told to close the hand. The clenching of the fist will drive the blood back out of the hand and wrist. When the whiteness creeps along toward the shoulder, raise the subject's arm to a horizontal position with an upward circular motion - as if trying to disjoin the shoulder. When the shoulder has reached its highest point suggest instant and intense rigidity of the shoulder and biceps muscles. This will cause these muscles to cramp and bind together with the muscles under the arm. This causes the blood to leave, and remain away from the arm. The hand is now opened and it appears a lifeless white.

Now let the hand be closed again. Stand a short distance from the subject and command the blood to return. If the subject be properly trained to relax the arm and shoulder muscles slightly the blood will rush back into the arm and hand. This sudden rush of blood will cause the arm and hand to become a brilliant red. This is a startling climax.

Trick Method

The effect in this method is the same. The difference lies in the fact that no special subject is required for the test in this form nor need the performer be a hypnotic expert.

The arm of the subject is bared to the shoulder. (His coat has been previously removed.) The performer now has the subject clench his fist, as in the former version. The performer strokes the bare arm of the subject and in so doing raises it until the subject's arm is pointing upward at about a 35° angle above the subject's head.

The stroking movement, from wrist to shoulder is continued for a few moments. This effectually drives the blood from the subject's arm and hand. Now, the subject is seated sideways in a straight back chair. His bare arm is projected, out-stretched over the back of the chair, the hard top of the back pressing against the large artery under

the arm pit. In this manner the blood is prevented from returning prematurely.

At the performer's command the assistant raises his arm slightly off the chair back. Thus releasing pressure on the large artery will cause the blood to rush back into the arm and hand.

Pulse Test

This is another excellent trick feat along the same lines. It has baffled physicians all over the world and is used with success by Brahm Ghasi, Hindu mystic and medical fakir.

Apparently the performer's pulse beats and stops at command. Delicate instruments cannot detect the slightest beat if the performer wills it so. Yet he suffers no injury.

The secret is surprisingly simple. A small, hard rubber ball, wooden egg or any other smooth object ranging from an inch to two inches in diameter is concealed under the coat beneath the left arm pit. The ball, or whatever is used, is pushed well up into the arm pit.

Now if the performer holds his arm in a natural manner slightly away from the body the pulse will beat normally. But if he presses his upper arm slightly against his body, the pressure of the ball upon the large artery under the arm pit will cause the pulse to stop beating. The ball may be palmed into position and palmed away, after the feat under the cover of rolling up the sleeve and rolling it down again. Needless to say, the sleeve is in this case rolled only slightly higher than the elbow.

THE "SEVEN BOOK" TEST

Any book, novel, dictionary or even telephone directory can be used in this clever and simple (much copied) book test.

EFFECT: SEVEN MEMBERS OF THE AUDIENCE SELECT ANY PAGE AND LINE FROM ANY BOOK USED. THEY NOTE THE SELECTION ON A CARD AND PLACE IN ENVELOPE. FROM THESE SEVEN SELECTIONS, ONE IS CHOSEN BY A SPECTATOR AND HE TIPS OUT THE CARD FROM THE ENVELOPE AND FINDS THE PAGE AND LINE IN THE BOOK. HE IS ASKED TO CONCENTRATE ON THE WORDS HE HAS FOUND AND AFTER A MOMENT'S THOUGHT, THE MENTALIST SLOWLY BEGINS TO BUILD UP THE TELEPATHIC THOUGHT AND FINALLY SUCCEEDS IN 'MINDREADING' THE SELECTED LINE.

There is no accomplice and the choices offered are quite free.

REQUIREMENTS: Obtain some small manila envelopes, then cut seven pieces of card stock so that the cards just barely fit into the envelope (these are the cards you will hand out to the spectators). Cut

seven smaller cards that will easily slide out of the envelopes and you are ready for the final preparation.

SECRET INSTRUCTIONS: Take any novel, dictionary or Telephone book and select a sentence, definition or name and address. Write the page number and line number on each of the seven small cards and insert one in each of the seven envelopes. Memorize the selected words and all is set. First show the book and say how impossible it would be to memorize its contents and say how you will endeavor to perform a thought transmission act based on a freely selected line. Ask that each of seven people will select a line and merely add to a card which is given them the page and line number. All will, of course, choose different lines and when each card is returned it is separately placed in an envelope. The card just fits the envelope and if it is bent slightly it will enter without fuss or bother but the fitting card and envelope is IMPORTANT. . .

Gather the seven envelopes and ask another spectator to select one. He may change his selection but must only select one from the seven. The remainder are pocketed. Take the envelope and, holding between thumb and forefinger, slightly press to open the envelope and tip the contents into the spectator's hand. The large tight fitting card will remain inside but the small card will fall out and this has the performer's pre-selection written upon it. Ask the spectator to look up the line and page written upon the card. This done, the spectator is asked to concentrate on the line and now, with a bit of play acting, pretend to accept the spectator's thought transmission as you slowly spell out the line selected.

Card and envelope replacements are easily obtained. Correct size cards and envelopes are very important . . .

AND STILL ANOTHER PREDICTION

by

Paul N. Rylander

The performer writes a prediction on a slip of paper and drops it into a glass. A spectator is asked to think of any number between one and ten and to concentrate on it (for there is very little else that the spectator can do with the number). The performer passes a deck to be shuffled, retrieves it, and places it in his coat pocket. Another spectator is asked to count slowly and as he does so the performer removes a card from his pocket with each count and shows it to the audience. The first helper calls stop when his number is reached. The performer who is holding a card points out to the audience that he was already holding the card when he was stopped, and that unless some unnatural force were at work he should have no control over the number on which he would be stopped or over the card that he would be holding. But as the readers undoubtedly know, some unnatural force is at work for when the prediction is opened by a spectator it is found to read, "When I am stopped I will be holding the _____ of _____ " which of course turns out

to be entirely accurate.

Remove any ten cards from a deck and on the back of each one with magician's wax stick a billet which reads as above except that the name of the card to which it is attached is inserted. Attach no billet to the seventh card for the name of this card is written on the billet that was dropped into the glass. Place these ten cards in the right pocket beside a folded handkerchief and you are ready to begin.

Proceed as above and place shuffled deck on the other side of folded handkerchief. With each count remove a card with the face to the audience, and if not stopped transfer the card to the left hand which also holds the cards with their face to the audience. When finally stopped by a spectator plainly show the card that you are holding and stress the impossibility of the feat. Place cards held in the left hand in left pocket and transfer the card held in the right hand to the left. In doing so pull the billet from the back and keep it in the finger palm position into which it automatically falls.

Grasp the glass with the right hand pressing billet against it and pour out the one it contains into the left hand. Put down glass and as you advance toward spectator pretend to take billet from the left hand but really push billet in right hand into view. This should not be made into a move. It simply should look as if the billet were transferred from hand to hand. Have spectator read the prediction which of course is correct.

This effect can be strengthened considerably if the name of the spectator who thinks of the number is known in advance. In that case his name is inserted on the prepared billets. Of course, if by chance you are stopped on seven you are ready for a miracle. Have the spectator remove slip from glass himself which you have not touched, etc., etc.

While on the subject of switching billets, it might be mentioned that this is very easy if an opaque glass is used. Have billet fingered palmed in right hand and pick up glass with the left. Tilt the glass as if pouring billet into the right hand but fail to tilt the glass enough to allow the billet it contains to come out. It is not necessary that the glass be tilted away from the spectators as the right hand covers the action.

MENTAL MYSTERIES

Anneman

The Premier Book Test

The beauty of this test is, that throughout the experiment, the performer apparently does nothing whatever, and TOUCHES NOTHING USED IN THE TEST. The material used can be thoroughly examined after the experiment is finished. There is the advantage of being able to use ANY MAGAZINE OR BOOK DESIRED. The cards used are an ordinary pack of cards. There are several subtleties used which are practically unknown to magic previously.

The first requires but a slight arrangement of the DECK VALUES only - with no attention being paid to the SUITS. This is so that any TWO Cards taken TOGETHER from ANYWHERE WITHIN the pack, will total, when the values are added - either 14 or 15.

The arrangement in part reads as follows:

SEVEN & EIGHT together.	TWO & QUEEN together.
SIX & NINE together.	THREE & JACK together.
FIVE & TEN together.	FOUR & TEN together.
FOUR & JACK together.	FIVE & NINE together.
THREE & QUEEN together.	SIX & EIGHT together.
TWO & KING together.	SEVEN & SEVEN together.
ACE & KING together.	EIGHT & etc.

until the deck is used up. Except for two aces which are LEFT IN THE CASE when deck is taken out of it.

The deck may now be cut indefinitely without disturbing the order. So much for that.

Taking the magazine or book to be used, it is opened at pages 14 and 15 WHICH WILL ALWAYS BE FOUND SIDE BY SIDE when book is open. The first thirteen words on page 14 are written down in a column and the same done on page 15.

If the same book is to be used indefinitely for this test, I will say it is best for you to memorize the two lists of words, each list of course forming a sentence or part of same, consisting of these 13 words. Then you are ready for the test.

However, if presenting the test impromptu, or nearly so with BORROWED BOOK of MAGAZINE, where you don't want to bother to memorize the lists, use a small end opening notebook. On the inside cover of this, write the two lists and place book in your pocket. In this case, the presentation is the same EXCEPT AT THE FINISH which I shall take up later.

TO PRESENT: Have cards and book at hand. Remove cards from case leaving the two Aces behind. Place deck beside book on table. Walk away. Ask a spectator to step up and take book. Tell him that you want him to select a card from the deck but that you will never even touch deck or see the card. "In fact," you remark, "You had better take TWO cards to make sure of getting free choice." Ask him to cut the deck several times, then to cut once and take two cards from somewhere in deck and go to a far corner with the cards and book.

Impress upon the audience the point that NO ONE CAN POSSIBLY KNOW THE CARDS HE HAS - and that it is obvious that he could have taken ANY CARDS in the deck.

Tell spectator to add the values of the cards together. Then tell him to open the book at that page, but to let no one see the page.

Now pick out another spectator and have him step to table, take deck and shuffle it (incidentally destroying all order). Have him spread cards faces down on table. Then to wave his hand over them and turn face up any card on the table he chooses. Ask him to call out the value of the card to first gentleman with the book.

Performer asks first man to COUNT DOWN to the word at that NUMBER - on what ever page he has book opened at. Ask him to remember the word and then close book.

The word is then revealed by any method selected by the performer.

But, you ask, how does performer know which page has been selected? Another subtle point! In any printed matter containing numbered pages, regardless of what it is, when the book or magazine is open before you, the EVEN NUMBER is always on the LEFT - and the ODD on the RIGHT. The performer knows the WORD NUMBER after second man has picked and CALLED OUT the card he selected. When the other man with the book starts to COUNT DOWN TO HIS WORD - just a single GLANCE TELLS the performer whether it is the RIGHT or LEFT page he is counting on. Thus the performer know whether it is the ODD or EVEN page.

In case memorized list from your own book is being used, the effect is concluded by the performer apparently READING THE SPECTATOR'S MIND, and divulging the word LETTER by LETTER.

But with the secret list method. The performer asks spectator to think of the word intently and form a picture of it in his mind, if possible.

Taking the little book from pocket with pencil, performer opens front cover up, writes on top page, tears out same and replaces book in pocket.

Knowing as he does, the page and the word number, it needs but

a glance to COVER when he starts to write, to get the word. Then performer writes, "The word that is being thought of is _____. " Then the paper is folded up and handed to another party to hold. The spectator is now asked to say the word aloud, after which the man holding paper reads it to all. Thus memory is done away with and the secret, unknown list, does its work.

Another method is when working in front of a seated audience, where it is impossible to see the book and learn WHICH PAGE has been selected. In this case, the selection is narrowed to two words as you cannot help but know the word number in any case.

You ask the spectator to think of the word. Now in every case but very rarely, these two possible words will be of varying lengths, different letters, meanings, etc., which greatly differ. You are apparently trying to read his mind and after a due amount of thought you name the FIRST LETTER of the word. If he says "Yes," you go on and finish it or write it down. If "No," ask him to think harder, while you concentrate again. And this time, you give it correctly. Or you can have him think of the NUMBER OF LETTERS in the word, state the number, and if wrong, you immediately know the word is from the other page.

There are many little kinks that can be used here as it is only a case of knowing which of the two is the correct one.

The Mentalist's Card Staggerer

It is with both regret and pride that I herein release a genuine pet trick of mine.

From the first conception of this advanced effect, it took over four months of intermittent work and thought to develop it to its present unsurpassed form. I want to thank both Mr. Al Baker and Mr. Stuart Robson, both of New York City for various suggestions and presentation points and also for their patience in watching me do it over and over again in order to improve.

The finished effect has completely fooled more than one advanced card man. None other than T. Nelson Downs commended me upon it as a beautifully subtle effect, and then used it himself. I can only ask that you present it EXACTLY as herein described.

In effect, a pack of cards is shown and shuffled. The spectator deals a row of five cards face down. Any one of these he looks at while your back is turned. The five cards only, are picked up by you and placed into an empty pocket.

One at a time the cards are drawn forth openly from your pocket until but one remains. This one the spectator removes himself from the pocket and finds it to be his OWN CARD.

Everything can then be examined as there is nothing suspicious to find.

Working

All that is needed is a pack of cards, and five extra cards to match. These five are all DUPLICATES. For example we shall call this duplicated card the Ace of Spades. First, take from the deck five cards (among which is the Ace of Spades) from pack. Place this Ace at the FACE of the packet of five and place packet in your inside coat (breast) pocket, faces TOWARD BODY. ALSO PLACE IN THIS POCKET, SEVERAL PAPERS OR LETTERS.

Have the upper RIGHT VEST POCKET empty.

On top of the deck place the FIVE DUPLICATES and between the third and fourth cards from top place a CONTRASTING card from deck. For instance, a red picture card.

You are now ready.

First, turn deck face up and slowly run through it from front towards back, showing cards and saying "If I were to ask you to merely think of one of these cards and then find it, it would be a very wonderful feat. However, I haven't yet advanced to such a stage, although I am very successful upon a smaller scale."

By this time you are NEARLY through deck (although NOT THE LAST SIX) and you close pack up and turn FACE DOWN. This introduction serves to show the cards all different and well mixed. It also SUBCONSCIOUSLY impresses them with the fact that you are handling the cards freely and carelessly.

With deck FACE DOWN, riffle shuffle once or twice, LEAVING THE TOP SIX CARDS INTACT and on top. Hand deck directly to spectator asking him to deal five cards FACE DOWN in a row. This is a bold move but a SAFE ONE under the circumstances - and he unsuspectingly deals the top five cards out faces down.

Taking deck back you tell him that when you turn your back you want him to turn up and look at ANY ONE of the five cards he wishes - then to replace it - then to move all the cards slightly - so that POSITION OF CARDS can give you no clues.

Caution him not to turn up a corner and look at a card as that might bend it so it can be noticed - but to carefully turn over the card so it does not change it at all.

As you say this last you ILLUSTRATE by turning up and showing the FOURTH CARD dealt in the row (which is the contrast card). As you are about to return it you apparently get an after-thought, push it into deck and deal another fresh from top into its place. This is one of the principal points of the effect and nothing is said except as stated. THE CARDS IN THE ROW ARE NOW ALL ALIKE! Naturally when you turn your back, one is looked at and returned. Although you do not

know which of the five, they are all the same. You pick up the five face down cards. Without a word you hold them with RIGHT HAND while your left hand openly goes into inside (breast) coat pocket and removing papers or letters therefrom, lays them aside. STAND SO YOUR RIGHT SIDE IS TOWARD THE AUDIENCE.

Left hand takes cards and as you start to put them in your pocket you LOOK AT SPECTATOR and ASK HIM DIRECTLY IF HE IS THINKING OF THE CARD THAT HE LOOKED AT in the row. This is momentary thought for all which takes absolute attention away from your exact actions although subconsciously they notice everything.



Your RIGHT HAND is holding coat open about five inches from body and LEFT HAND (with cards between thumb and forefinger at end) and faces towards body (See Figure 1).

Immediately turning TOWARD RIGHT the coat is opened a little further SO THAT THE INSIDE COAT POCKET IS IN VIEW - and the audience SEES THE HAND COMING AWAY (See Figure 2) with FINGERS COMING OUT OF THIS POCKET.

But this is what the audience does not see, in that second before coat is swung open. As the left hand goes OUT OF SIGHT into the space between coat and vest (See Figure 1). The cards are PUSHED DIRECTLY down into UPPER RIGHT VEST pocket (See Figure 3) -- and the left free fingers going in to the coat pocket MAKING A VISIBLE "BULGE," which is slightly noticeable from the audience's view of outside (See Figure 1).

This visible "bulge" of the pocket is taken by the audience to be EVIDENCE of cards going into the breast pocket.

DO NOT MENTION POCKET OR WHAT YOU ARE DOING! Give your audience credit for SEEING you first empty your breast pocket and go through all evidences of putting the cards there. Later, they will see you take them from there also. Therefore, there is no reason for you to mention the action.

Next, ask spectator to HOLD OUT HIS HAND, and with your free LEFT HAND, openly reach into pocket and bring out TOP CARD of heap there. Lay it face down on his open hand.

Repeat with the next three. Do it SLOWLY and OPENLY counting them "TWO" -- "THREE" -- "FOUR" -- as they are removed. When FOUR are out, state that but ONE is left in the pocket.

Tell gentleman to reach in with his free hand and TAKE HOLD of the one card left BUT NOT TO DRAW IT OUT. When he has it, ask him to NAME FOR THE FIRST TIME the card he was thinking of. Then have him draw out the card and hold it up. IT NATURALLY HAS TO BE HIS SELECTED CARD!

At once they can examine all the cards, the cards in his hands, and the deck. It is now complete with 52 cards and there is nothing suspicious to find.

YOU HAVE PERFORMED A MIRACLE -- WITH 100% CHANCE OF SUCCESS!

The Psychic Writing

I have here a really new principle for effects of this nature. It occurred to me in the latter part of 1927 while conversing with Max Holden on a principle of which he is the originator.

The first thought was to use the trick as is herein described, with two blank cards of a calling card size, and as a possible publicity stunt to use impromptu and at random when the opportunity was forthcoming. For a while I used it as a sort of "self introducer" where my own name would appear upon the blank and numbered cards. Then I discovered it much more effective to use the observer's name when possible, as it takes but a second to get ready. I first introduced the effect to magicians at the 1928 Lima convention where I was continually "loaded" for as many as 16 names at one time. So upon meeting a performer I could work the effect apparently impromptu. So much for presentation possibilities.

In short, it is the only effect of its kind where with a pencil and two cards, four blank sides are shown and numbered, the spectator actually seeing four blank sides with a different number on each. Yet a name appears, filling one side of a card and everything may be kept and examined. There is neither anything else to add nor get away with.

To prepare: One side of one card is filled with a name or a short message written diagonally across it at one corner. The UPPER LEFT CORNER contains the figure one (1). (SEE FIGURE 4).

The two cards are placed together WITH THE WRITING ON THE UNDER SIDE of the TOP CARD. The NUMBERED end must be NEAREST YOUR BODY in handling cards --at start-- (See Figure 5).



FIG 4

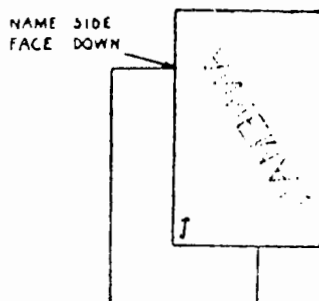
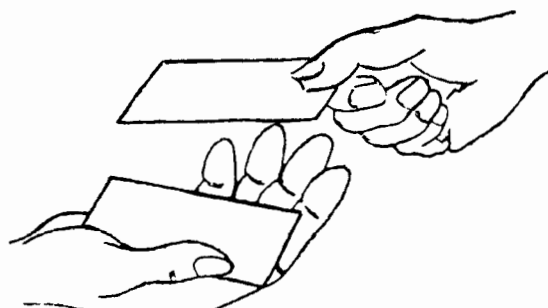


FIG 5

You speak of using a couple of white cards--carelessly fanning them apart--as you ask spectator to hold out his open hand. Explain that some people think you use three cards and exchange them. You point out that you use only TWO. Deal them out (See Figure 6) singly upon his hand.



DEAL CARDS ONE AT A TIME ON TO
SPECTATORS PALM TO REVERSE ORDER

FIG 6

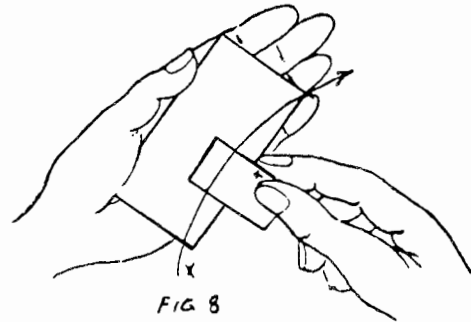
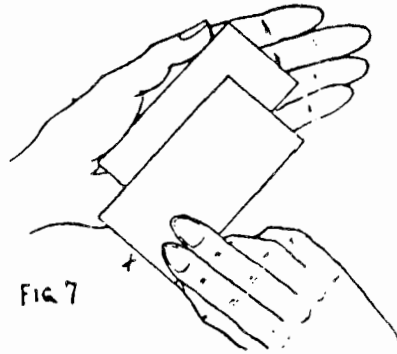
This REVERSES their position.

You at once pick them up again, and place them on your open LEFT HAND. The writing side is now on the UNDERSIDE of the BOTTOM card with the numbered end nearest you.

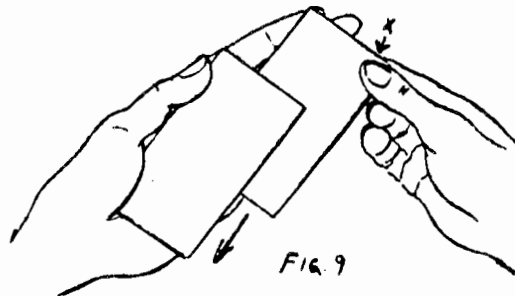
Taking a pencil you state that you will NUMBER the sides. Openly mark the figure "1" in the UPPER LEFT corner of TOP CARD. Move hand around showing it so they can see the ENTIRE SURFACE of card and that it is not covered with any of your fingers.

Now follow this with two cards in your hand.

Your left thumb slides top card slightly to RIGHT as if dealing -- your RIGHT takes hold of TOP CARD at the LOWER RIGHT CORNER, the THUMB UNDERNEATH and the FOREFINGER ON TOP. (See figure 7).



The top card is now TURNED OUTWARD (as if opening a notebook) -- (See Figure 8) -- which shows the TOP CARD in the act of being TURNED OVER.



When card has been completely TURNED OVER (and the thumb is on TOP SIDE and FINGER UNDER) -- it is brought down BEHIND and UNDER the other card (Figure 9):

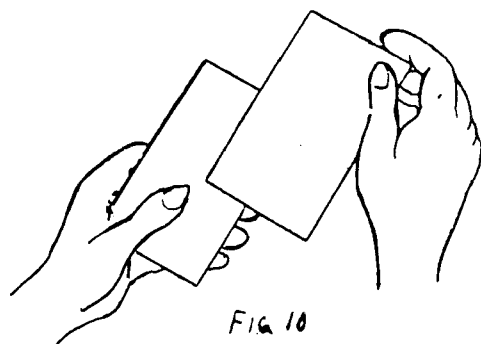
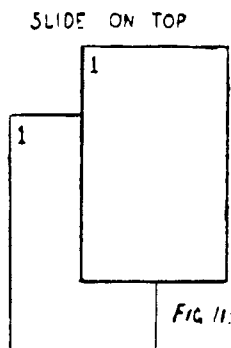


FIG 10



Fingers do NOT LET GO CORNER UNTIL CARD IS WAY DOWN and left fingers CLOSE AROUND cards and square them up.

Practice this move over and over as it is the MAIN MOVE and should be done smoothly and steadily without jerking and without haste. In fact the whole effect must be done DELIBERATELY and SLOWLY-- and SMOOTHLY.

Now, a clean surface is facing upwards. (The writing is now on the UNDERSIDE of the TOP CARD). You are about to number this card --but in doing so, the LEFT HAND comes UP to a point near shoulder height, so that the card surface is OUT OF SIGHT OF THE SPECTATOR while the figure "2" is being written in the UPPER LEFT CORNER. This is a natural move for writing in the hand. Immediately the left hand is lowered and shows the second numbered side all around.

When this has been shown, the LEFT HAND again comes UP to shoulder height, and the same move is made as at first --the top card being TURNED UPWARD and brought down BEHIND THE OTHER one in the hand. This time for just a second, the WRITING SIDE can be seen by you BUT BY NO ONE ELSE. After changing cards -- BEFORE THE HAND IS LOWERED -- you write the figure "3" in the UPPER LEFT CORNER of TOP SURFACE. Then lower hand as before and show around as, "Side Number Three."

Once more your LEFT HAND comes UP and again the same move is APPARENTLY made--but this time there is a slight difference. After the TOP CARD is turned OUTWARD as before--instead of bringing it down BEHIND the other card, it is BROUGHT DOWN IN FRONT OF IT (see Figure 10) instead. From the spectator's view the move is just the same as before, as your hand hides the exact action. From the front the motions look exactly the same as before.

This brings back to the TOP, the side number "1" (which you first numbered) (See Figure 11). Without bringing your hand down you mention that this is the LAST SIDE and you apparently make the MOTIONS for marking a figure "4". But you actually ONLY MAKE THOSE NECESSARY

TO CHANGE THE FIGURE "ONE" into a PERFECT NUMBER "FOUR".

At once the hand is dropped exactly as before--the side "Four" shown! Now with the cards still down, they are SPREAD JUST A TRIFLE (the TOP card to the RIGHT).

The figure "1" shows up on the UNDER CARD (this being the writing side) and performer states "Sides One and Four". Closing them up and turning them over together, end for end, they are spread again--and "Two" and "Three" shows.

The cards are now squared up and handed to a spectator to hold for the finish.

The spectators have actually seen four blank sides WITH A DIFFERENT NUMBER ON EACH. And when the cards are examined, the four NUMBERED sides are all there properly numbered--yet a name or message is found on one side of one of the cards.

Instantaneous Card Memory

Hertofore, memory work has necessitated a lot of study with memonics and word key lists. Card work was made doubly hard through having to learn two lists and very few have ever successfully accomplished this work although it covers many wonderful feats.

My new card memory effect is based upon several subtle ideas and principles which require but a moment's understanding. There is nothing to learn or commit to memory, and ten minutes from now you will be able to do it on a few minutes notice.

Nothing but a deck of cards is used and they may be borrowed, provided you have a chance for a THREE MINUTE PREPARATION.

EFFECT: The deck is thoroughly and genuinely shuffled to start with. Because using the entire pack would make the feat too long, it is divided into half and one half freely chosen by a spectator who cuts the packet and reads it through once out loud to the performer who stands in full view in the centre of the floor.

To prevent signals or confederacy, and so everyone may see the cards as named, the performer leaves the room but stays within hearing distance.

The spectator spreads the cards in a row face up and the performer successfully names the cards in order both ways. Also names cards at any number or the number of any card.

This effect is always appreciated by the intelligent class as a demonstration of pure memory highly trained. But it is really nothing but a really cute trick all the way through.

First, the arrangement, which WILL ALWAYS BE DIFFERENT. Separate the red and black cards into two heaps. Shuffle the red cards and spread them from left to right faces up. Now place your black cards in a row under the reds with the values corresponding, and everytime you have a Heart above, place a Club of the same value below. Each time you have a Diamond place a Spade of the same value below. Thus by looking at the sixth card for instance in the red packet you can name the sixth card in the black packet as it will be of the same value in the opposite suit. Thus either packet will be a copy of the other. Place one on top of the other with a bridge or break between.

TO PRESENT: Call attention to the shuffle. Cut at bridge or break and SHUFFLE THE TWO HALVES TOGETHER with a riffle or dovetail. Of course, the audience doesn't know one half is all black and the other red. Mention that a full deck is too much and that you will divide the pack. Turn deck face up, and dealing a card at a time, deal the REDS IN ONE HEAP and the blacks in another. Then turn the two packets face down. The subtle point is that the TWO PACKETS ARE STILL ARRANGED AS AT FIRST IN REGARDS TO EACH OTHER! This may be hard to believe, but try it with a pack of cards now--and note the principle.

Ask the spectator to take either one of the piles. Upon selection you carelessly drop the other half in your pocket, out of the way. Ask him to CUT the packet a couple of times and then starting at top, to read the cards to you just once. You listen AND REMEMBER THE LAST CARD NAMED, ONLY.

Step from the room and immediately take out packet from your pocket. Run through it and cut it so the card is at face or front which corresponds with the last card named. NOW YOUR PACKET IS THE SAME AS THEIRS!

Holding packet face down in your hand, deal them face up in a row from left to right and overlapping, naming each as you turn it up. After every fifth card dealt, jog the next five, either up or down, about an inch in the row. After you have thus gone through them, ask anyone to name a number and as you have them jogged in sets of five you can locate any number instantly and name cards located there LONG BEFORE THEY CAN COUNT TO IT in the other room. The same applies when finding a named card and telling the location of it.

When finished merely pick up the pack and drop in pocket before returning.

You have performed a real feat of memory which cannot be surpassed in effect by the real thing--and yet you don't need memory at all.

The last subtlety of jogging the row of cards makes your replies almost instantaneous. There is no wait until you count to position, which you would otherwise have to do.

"Phantasma"--A Mental Card Feat

This is an effect that depends mostly upon PRESENTATION--as most of the secret magical operation is practically completed before the trick is really started. To the performer, it is very simple both in preparation and working, but it is highly inexplicable to the audience.

Although smoking material is used, it is not necessary to smoke for the effect. Very little material is needed for it, as a cigarette case with cigarettes, a deck of cards in the case and an empty side pocket is all that is used.

The performer starts by announcing, that by combining mind-reading with sleight of hand he has been able to perform the most astonishing and weird problems. This forming a good topic, he goes into the effect wherein a thought of card vanishes and appears in another practically unapproachable spot.

PREPARATION: First is needed a deck of cards and five duplicate cards, all different. These five extra cards are planted as follows: ONE is rolled up tightly and inserted into a cigarette in lieu of tobacco; ONE is inserted in one side of the cigarette case and covered with cigarettes; the last of which is the PREPARED CIGARETTE.

The case is then dropped into left side coat pocket, with a THIRD CARD lying loose in pocket. The FOURTH CARD is placed about fifteen from the bottom of pack and FACE UP in deck. The FIFTH CARD is placed on bottom of pack --and the pack then inserted in case.

Previous to this the five cards of the pack of which you have duplicates, were removed and placed on top. Four other indifferent cards removed. Five or six ordinary letter envelopes are taken. The flap cut off from one (See Figure 14). They are all faced one way. The flap sides are up, and the flapless one placed on top, (See Figure 15).

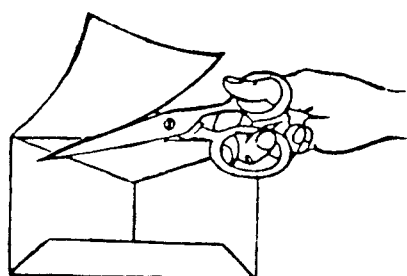


Fig 14

Edge matches crease in
flap of envelope
placed behind

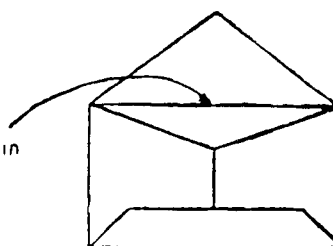


Fig 15

The flap of the second envelope being turned down over the top of the flapless one. Thus the flap of the second envelope APPEARS TO BE THAT OF THE FIRST ENVELOPE. The four extra cards taken from deck are placed in this SECOND envelope from the top.

The packet of envelopes are so arranged, then placed in the inside coat pocket. You are now ready!

Ask the gentleman up on your LEFT. Take deck from case-- (secretly leaving the bottom or fifth card behind in case), which you close and drop on table. Riffle-shuffle deck, NOT DISTURBING TOP FIVE CARDS--and NOT REVEALING FACE UP CARD near center.

Deal five cards face down on hand of man. Ask him to turn his back, look the cards over and to merely THINK of any one he pleases. Lay the remainder of deck face down on table. Ask another gentleman up on your RIGHT.

Take out the stack of envelopes in your LEFT HAND, flap sides up--and pointed toward right.

When first man turns around with cards, after making his selection, take cards in your RIGHT HAND--and apparently insert them into

TOP ENVELOPE, the flap of which is partly open. They really go into top FLAPLESS ENVELOPE (See Figure 16). At the same time, the

CARD GOES INTO ENVELOPE
NO 1 INSTEAD OF NO 2
OF PACKET

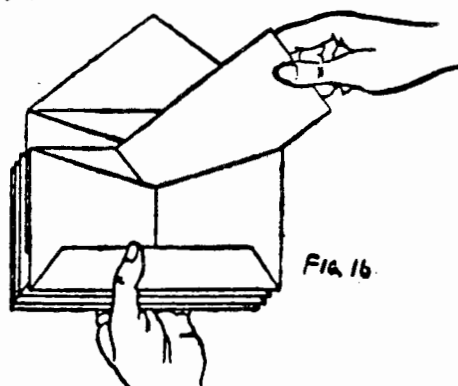


FIG. 16

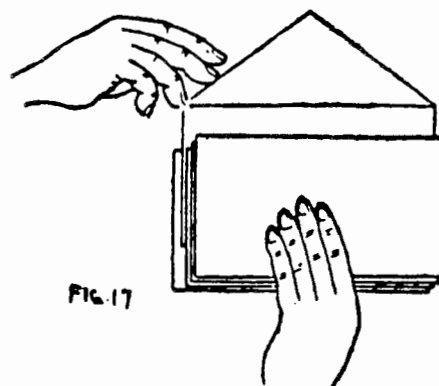


FIG. 17

LEFT HAND TIPS UP towards body--and RIGHT FINGERS pull second envelope UP ABOUT AN INCH, by the FLAP (See Figure 17). The left hand rises the stack of envelopes up to the lips to wet the flap. After this, the right fingers press down flap and seal it, the envelope being

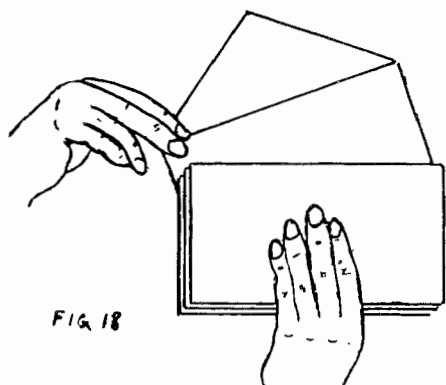


FIG. 18

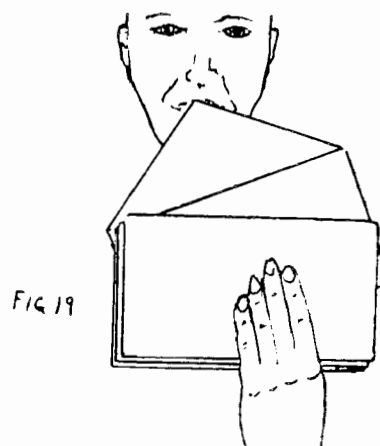


FIG. 19

drawn high enough out of the pocket for this. The audience can only see the ADDRESS side of envelopes and all looks fair. After sealing flap down, the RIGHT FINGERS pull envelope away and hand to man on right --while the left returns stack of envelopes to pocket.

The man on your right side, now initials the envelope to identify and holds it. The performer meanwhile CARELESSLY and NATURALLY brings out cigarette case and extracts the PREPARED CIGARETTE, holding it as if ready to light. The case is shut and dropped onto table.

The performer mentions what has been done and how the first man is thinking of ONE of the five cards in envelope.

Then he further explains that by mind-reading he has learned the identity of the card--and by sleight of hand he did something with it, while right in front of them.

Performer then asks the second man to open the envelope and count the cards. "ONLY FOUR"! AND THE ENVELOPE IS UNPREPARED!

The man on left is now asked to name FOR THE FIRST TIME the card he was THINKING of, "so that the rest of the audience may appreciate the surprising climax of this experiment!" He does so and the man on right declares it is the VERY CARD MISSING FROM THE ENVELOPE HE HOLDS!

Then the performer deliberately explains what he did with the card and the first man finds his thought of card himself!

BECAUSE NO MATTER WHICH OF THE FIVE CARDS WERE THOUGHT OF, THE PERFORMER CAN TELL HIM WHERE TO FIND IT! For example:

1. If the card named is in the cigarette case or card case, the performer calls attention to that article WHICH HE PLACED ON THE TABLE IN FULL VIEW BEFORE the thought of card was named. He asks first man to open the case before all, and upon doing so the card is found there.

2. If the card named is in the cigarette, attention is called to the fact it has been in full view all the time, and now upon breaking it open, the card is extracted, unrolled and handed to owner.

3. If card named is in pack, the performer calls attention to the pack he placed on table and states that when hiding a card, the best place is among other cards. But to make it easily found, he has placed it in pack FACE UP! There it is found.

4. And lastly, if the card named is the one in your pocket--you can defy anyone to have seen you go to your pocket any time after taking cigarette case out, WHICH WAS BEFORE CARD WAS NAMED. The man himself is allowed to reach in and find the card there.

The effect is nearly foolproof, as it is mostly over beforehand. The fact that you have FIVE CARDS READY is never suspected.

Of course, attention is only drawn to the one place. All others appear perfectly natural and innocent articles by themselves, which are pocketed after effect.

With proper presentation, this is a wonderful drawing room or club feat.

SOME WELL GUARDED MIND READING SECRETS

1. Keller's Conjurer's Telegraph. (Acme Telepathy). A short piece of white ribbon elastic is fastened just underneath the upper part of the coat tail divide, and to the elastic is stitched a long black thread or cord which extends to, and is fastened on a button of the vest. When the thread is pulled slightly by thumb and finger, the white elastic should make its appearance from beneath the coat tail and recede when the thread is slackened. The performer stands facing the audience, and with his back toward the stage or assistant, the latter can be tipped off for numbers by pulling the thread the required number of times, or a code of signals for conveying more extended information can be arranged. Another hiding place for white ribbon elastic is under the middle of the coat collar on the back, the thread to be carried by a needle through the coat and an inch or two below the collar, placed as necessity requires.

2. Sealed Letter Reading No. 1.

Twenty envelopes and the same number of blank cards are passed to the audience -- twelve of whom write a question, sign it, and seal the same in the envelopes. These are collected on a plate. Under the table is an extra envelope containing a blank card, and in returning to the stage, this envelope is secretly added to the rest, while one of the genuine envelopes is palmed. The performer hands the plate and envelopes to his

assistant, and retires for a moment on some plausible errand. When out of sight, he deftly opens the abstracted envelope, and removes the card which he palmed in his left hand. Returning to the stage, the performer takes one of the envelopes from the plate, places it to his forehead and apparently reads the contents. In reality, however, he reads the palmed card. When the spectator who wrote the question acknowledges the authorship, the performer tears open the envelope takes out the card, exchanges it for the one in his palm which he has just read, and hands the latter to the spectator, or he can toss it upon the table. The balance of the messages are read in the same manner. The last envelope, of course, contains the blank card which is simply exchanged for the written one last palmed.

3. Sealed Letter Test No. 2.

In this method the envelopes can be sewn and sealed in any manner. Get a half ounce, round, tin box, from the druggist, and crowd into this a small sponge that is thoroughly soaked in Colonial Spirits or wood alcohol. The sponge protrudes from the box like an envelope moistener. Put on the lid to prevent evaporation until ready to use it. The envelopes containing the messages are collected and laid down on the table. The performer seats himself behind this table, and has the uncovered tin box palmed in his right hand. He now partly closes his eyes, whilst in reality he can see the envelopes distinctly. He now passes the hand containing the moistened sponge slowly over the envelopes, one at a time, which causes the writing to become clearly visible, as the alcohol makes the envelopes temporarily transparent. In this manner the messages can be successfully read. Passing the hand over the envelopes conveys the impression that the performer is getting "en rapport" with the writer mentally. The alcohol will evaporate in a few moments, and the envelopes still sealed can be returned to their owners without fear of detection.

4. Sealed Letter Reading No. 3. (Trance Vision).

Cards and envelopes are used as in the last tests and when all have been written and collected, the performer is placed into a large, opaque cloth bag, taking the sealed envelopes into the sack with him. As soon as the bag has been securely tied, he takes from his pocket a small but powerful electric flashlight, and by holding it directly behind each envelope in turn, is able to read the written questions and to answer them in the usual manner. This principle has lately been utilized in a certain "dark seance trick" which sells for a large sum of money.

5. Spirit Pellet Test or Psychometric Reading.

This requires a little practice, but is easy for the average performer. Cut a number of slips of paper three inches long and $\frac{3}{4}$ of an inch wide. Have a bowl or a box at hand, and begin by distributing these paper strips among the audience with the request to write a word, name, or sentence, and then to fold the paper up small. Have the strips collected in the bowl, and ask some gentleman to assist you. Hand him the bowl and call his attention to the fact that some strips are not properly folded, at the same time inserting your fingers among the pellets to "stir them up." Your real motive is to secretly secure one of the strips which you conceal between the fingers, and carry away with your hand. While the

gentleman folds strips, you walk upstage and quickly read the strip you hold. The gentleman then hands you one strip, which you deftly palm, holding the strip you filched at arms length above the head, (back to the audience) then read aloud the contents of the strip, which is then handed to the audience for verification. While your back is turned you have ample opportunity to read unobserved the strip which you have palmed. Each time a new strip is given you, you exchange for the one palmed, until most of the messages have been read. Always leave some of the strips unread on the grounds of "mental strain" etc., so as to leave the audience hungry for more. If the performer is blindfolded with a trick bandage it greatly heightens the effect.

6. Sealed Message Reading No. 4.

For this experiment all you need is an envelope with a piece of high grade carbon paper pasted inside, which has a piece of white paper slipped under the carbon sheet to receive the message.

Put the prepared envelope on top of a package of letters in your pocket. Take another envelope and a piece of paper, and ask someone to write a message on the paper, and at the same time take out the package of letters from your pocket, letting the party use it as a "pad" so they can write with ease. Be sure you're prepared envelope is on top of the bunch. When the message has been written, naturally take back your bunch of letters, and request the writer to fold up his slip of paper, and seal it in an envelope, which you take from the bottom of the packet. While the party is doing so you walk toward the stage, and quickly take the paper from under the carbon sheet, and read the copy of the written message. Put the paper and package of letters back into your pocket, and answer the message in any manner that pleases you.

7. Dead or Alive? Startling Mind Reading Test.

Hand a plain sheet of paper to a spectator asking him to tear the sheet into five equal parts or strips. Request him to write the names of dead persons on two of the strips, and on each of the remaining slips the names of living persons. The slips are folded placed in a hat and well shaken. The performer now takes out at will a slip containing the name of a person living or dead as may be chosen by the company. SECRET: The slips containing the name of the dead person are the top and bottom of the note paper copy and are distinguished by the smooth machine-like cut edge on one side. After the slips have been torn, the performer under pretense of showing the slips unprepared, places the two smooth edge slips on top of the others, and gives them to the spectator to write on. This test was used by Dr. Schlessinger and other famous mediums.

8. A Bank Note Test.

Bank note borrowed from the audience, placed by them in an envelope and sealed; carried to the stage, and left in plain sight under a weight. Then the performer writes the number of the bank note on a slate or blackboard. The secret lies in the weight under which the

envelope is placed. This, the width and length of an envelope, and across the bottom is soldered a narrow strip of metal under which is slipped a duplicate envelope. This duplicate you slide into sight as you lay the weight down, and drop the genuine envelope on to the back shelf on your table where your assistant can reach it. The assistant reads the numbers, and writes the same on the edge of the slate or blackboard, which he then brings in for the performer to use. While the performer is reading the number from the spectator's mind, the assistant unobserved replaces the bank note in another envelope, and drops it on the shelf of the table as he goes to take the blackboard from the performer. The performer raises the weight, with one hand, and deftly picks up the envelope from the shelf with the other (undercover of the weight) and apparently takes it from under the weight, and returns it to the owner still sealed.

9. MENTAL CONCENTRATION — TELLING A CARD THOUGHT OF.

Take one card at a time off a shuffled pack, and pass it before the eyes of a spectator, asking him to memorize a card, and to tell you when to stop. Place the cards back on the pack, square up, and place them behind you. Now deal out four cards at a time, until the spectator tells you that his card has been dealt. Then you name his card. SECRET: The cards are placed on top of the deck when you are told to stop dealing. The deck is placed behind the back, and four cards are brought forward and laid upon the table in a row. Three cards are taken from the bottom of the deck and one from the top. Keep track of the cards taken from the top, and when the spectator says that his card is among them, the performer with a great display of concentration names the card thought of.

10. TO TELL ANY SINGLE NUMBER THOUGHT OF

Ask someone to write down a number of five, six or seven digits. Let someone else add them together, and subtract their sum from the number itself. Let someone else strike out any one figure and write the remaining figures in any order they please on a separate piece of paper and hand them to you. Ask someone to think of the figure struck out and by "Concentration" you will tell the missing number. SECRET: If, from a given number, the sum of the digits be subtracted, the number remaining, as likewise the sum of the digits will invariably be divisible by nine. EXAMPLE: Original number 63791. The sum of these digits is 26. Subtract 26 from 63791 and you have 63765. The sum of these digits is 27, which is divisible by 9. To discover the figure struck out, add together the remaining figures and reckon how much they fall short of the next multiple of 9. Suppose 62 has been struck out. The number then would be 3765--- add these numbers together and you get 21. The next multiple of 9 is 27, which leaves the answer 6. If 3 is struck out the number left would be 6765 --- added, 24---- next multiple 27-- answer 3. If the multiple comes out even, the answer is either 9 or 0.

11. MIND READING — TELLING THE DATE ON A BORROWED COIN

Ask someone to loan you a coin, and give it to someone else to hold. Take that person's hand, and hold it to your forehead, and read the date. Read it as though you were getting the impression mentally like this; "I see the figure 8---3---9---1-yes, I have it now it is 1893.

SECRET: After borrowing the coin, when you give it to someone else to hold, you secretly exchange it for one of your own, the date of which you already know. The rest is easy.

12. DUPLEX DATE READING

Two parties note the dates on their own half dollars, and place the date side of the coins face to face. In that condition, you take them in the extreme left finger tips, and rub them with the right palm--then in the right finger tips and rub them with the left palm. Again taking them in the left fingers (by tips) you hand them back to their owners, still with the date sides face to face. Everything seems absolutely fair yet, with the finger tips on the brow you immediately announce the dates on the coins. TO PERFORM: The secret consists of a subtle exchange, and re-exchange of one of the coins. Have in your right hand palm date side out from the palm, an extra half dollar. Take the two borrowed coins by their edges in the left thumb and finger tips, which are bunched in a circle about the coins. The right hand in stroking the upper coin, silently leaves the extra coin on top of it, and at the same instant, the left fingers allow the borrowed coin to fall into the left palm, date side up, so you can easily read the date. Nothing seems changed as two coins are still seen at the finger tips, the upper one with the date side down. The right hand rubs them, then takes them from above by the finger tips exactly as the left hand fingers held them. Turning the right hand over, the date of the former upper borrowed coin is exposed. The left hand in rubbing them leaves the borrowed coin on top, date side down, and your own coin falls back into the right palm. The left hand again takes the coins, and returns them to the company in the same position as when they were borrowed. The right hand disposes of the extra coin in the pocket ---and you reveal the dates at your leisure. Do not despise this on account of its extreme simplicity, but try and note the effect on the spectators which is what really counts.

13. TELLING THE DATE ON A COIN WITH PLAYING CARDS

Borrow a coin, say half a dollar and lay it on the table. Give a pack of cards to be shuffled. Spectator is now asked to take about half the deck and deal the cards into four piles--one card at a time. When these piles are turned face up, the bottom card corresponds with the date on the borrowed coin. For example: if the date on the coin is 1916, the bottom card on the first pile is an ace--second a nine--third an ace--and the last a six. SECRET: When you place the coin on the table you secretly exchange it for one of your own, the date of which you know, say 1916. On top of the deck have the four cards that represent the date on your half dollar, in the correct order. When you hand out the pack to be shuffled, palm off the top four cards, and when the pack is returned to you, place the palmed cards on top of the deck, and lay them on the table. Have someone cut the cards, and deal the top half into four piles, one card at a time from left to right. This subtle move places one of the top cards at the bottom of each pile, and as they are turned face up, call out the numbers, "1--9--1--6--Kindly look at the date on the coin." This is one of the most astonishing effects known---try it and be convinced.

14.

A NEW PIN TEST

Your confederate carries an Ingersol watch, or similar make with a very loud tick, and is in the room when an article is being hidden so that he will know the place of concealment. He is also the last one to leave the room, for the purpose of "extinguishing the light" but in reality in order to place the watch on, or in close proximity to the hidden article. The medium having been told what the article is, enters the dark room, pushes up the bandage from her eyes and listens for the tick of the watch, and by following this simple clue eventually finds the hidden article. A pocket flashlight will assist you in finding your way.

15.

BEST MIND READING ACT

Assistant passes slips of paper and pencils to audience for writing of questions. When written, they are collected and brought to you. You place them on a tray and burn them, blowing away the ashes. Lady Medium is introduced and seated, and covered with a sheet, after which she answers the questions a la Ann Eva Fay. SECRET: Make a serviceable "changing bag" by sewing three pieces of cloth about 9 x 16 inches on two sides and one end, so as to make a double bag. Load one side with duplicate slips. When your assistant collects the slips written by the audience, he folds the cloth partition over to one side so as to cover, concealing the duplicate slips, and holds it in place with his fingers. In this manner the questions written by the audience are collected in the empty partition. On returning to the stage, the assistant folds the partition over to the other side so as to cover the genuine questions, and holding it in place with the fingers, he turns the bag bottom up and empties the duplicates on the tray held by the performer. He carelessly throws the bag into the wings, and reaches for a match to set fire to the duplicates on the tray. The Lady Medium, who is still off stage, has picked up the bag, and emptied out the genuine questions, and hidden them in her bosom. She then steps on stage, is seated, and covered with the sheet. If the stage is well lighted, she can read the questions easy, and answer them in the usual way.

16.

ANOTHER PIN TEST

Your confederate carries a cardboard disc coated with luminous paint on both sides. The very best grade of luminous paint should be used. On one side is a small dab of magician's wax. This luminous telltale can either be dropped in proximity to the hidden article, or attached thereto. The medium enters the darkened room in which the pin is concealed and looks about for the luminous disc. For the disc to retain its radiance, it must be placed in the sunlight, or under the direct rays of an arc of light for about an hour. A pin is the favorite article generally selected to be hidden, although a purse, scarf pin, bracelet, knife or any other article will do just as well. Pins, are popular because of their small size, and the most likely places of concealment are in the chandelier, stuck in a cushion, (up to the head) bottom of furniture, under a carpet or rug, inside the piano, behind pictures or ornaments, stuck in the wall paper (in this case hang the disc or watch on the pin) etc., etc. Caution the spectators that the article be hidden in the room and not on the person.

17.

THE SENSITIZED TOUCH

A new method of reading the cards from the top of a freely shuffled pack. Any pack used and no skill required. SECRET: Have a small polished or nicked disc mounted on a flesh colored band, that will fit the second finger of your right hand, near the first joint. The polished disc faces the inside, and owing to the flesh color of the band it cannot be seen on the finger. After a borrowed pack has been shuffled, take it in the left hand, and slide the top card off to your right just enough so you can see the index pip, or indicator reflected in the silver disc. Apparently "feel" the top card with the right thumb--name it-- remove it-- and show it, and place it at the bottom of the pack. Read as many as you desire in this manner. A little practice will enable you to do this in a perfectly natural way, after you learn just at what angle to have the disc. Of course you are supposed to be reading each card with the thumb of the right hand. This test may also be presented as a mind reading stunt by changing the patter.

18.

SLATE AND BLACKBOARD TEST (LIGHTNING)

Request a spectator to write five or six common names on a slate or blackboard; then ask him to write one of them on a smaller slate, and show it to the audience, being careful that you do not see it. He then erases it, and places the slate on a convenient chair. Now you take him by the left hand -- ask him to look you in the eye, and then, turning to the blackboard you cross out the name he wrote, and erased from the slate. This effect may be varied by using numbers, as for instance 25--70--500, etc. SECRET: A confederate is seated in the center of the theatre who signals to you by means of a code known to both, so as to convey to you the correct number or name. This code must be learned before hand and may be something like this.

JAMES----Right hand to forehead.

MARY---- Right hand to Ear.

THOMAS-- Right hand on Chin.

ANNA ---- Right hand on Nose.

and etc., etc.

The same signals are used to cross out separate letters. The blackboard should be extra large, and the slate of common size, and very soft chalk should be used so audience can plainly see the writing. The slate must always be given to someone in front of the confederate. It is best for you to arrange your own code of signals, so that they will be different from codes used by other performers. A little thought and ingenuity is needed.

19.

PARLOR MIND-READING TRICK

Nearly everyone knows the old trick in which the name of an article in the room is whispered to the performer whose assistant is outside. Assistant enters and after performer calls the names of several articles, the one named after black or white is the chosen one. The method is now so well known as to be useless, and the better way here suggested will be found mystifying to those who know the old method. EFFECT: In this new method the performer may name the different articles or merely point to them, and when the selected article is named or pointed at, the assistant instantly names the chosen one. SECRET: Before the trick is presented

you and your assistant agree that the fourth object indicated will be the correct one or first trial--the fifth on second trial--the eighth on third trial. Those who know the old color method will be at sea when this up to date method is used. Its good! Try it.

20. METHOD NO. 2 (FAEHNLE'S)

It will be found that if in a moderately quiet and carpeted room, several heavy steps are taken, only a trifle heavier than ordinary, the vibration of the room can be easily felt by anyone watching for it. In this case the medium is blindfolded, which adds to the effect. After the article has been chosen, medium is brought into the room, and seated in the center of same. Medium rests her hands against the sides of the chair, which will enable her to feel the vibration with ease. The audience calls out the various objects, and each time the performer walks up to the object named and after touching the object walks back to the center of the room. When the chosen object is mentioned the performer takes two heavy steps on his way to touch it. If it is more than two steps away, he takes the rest of the steps lightly. The object in having the performer walk back to the center of the room each time, is to give him a chance to take several steps before touching the next object, for the audience might call some object immediately beside the one last named, and in case it was the chosen one, he could not give the necessary signal. To do away with suspicion the performer may in walking back, take any number of heavy steps, or in walking toward an object he may take three heavy steps as the assistant will know that two and not three steps is the signal. The principal being new is a very baffling one.

21. IMPROVED SEALED LETTER READING

This is good for one message or for a complete 20 minutes, according to the performer's desire. Obtain a packet of ordinary envelopes of the cheap variety, because of the softness of the grade, and prepare the first six in the following manner. (1) Clip an ordinary carbon sheet to fit inside the envelope, and back it with an ordinary sheet of white paper, so that the interior of the envelope can be shown if necessary. Now prepare six more in the following manner; (2) Coat the inside of the envelope with ordinary glycerine soap, or a good grade of cocoa butter and add a slip of paper if you wish, although you can do without it. Use either sort of envelope according to fancy. With six of these prepared envelopes at the top of an unprepared packet--a few sheets of paper--and a hard pencil, step into the audience and request (middle aged people are best) various spectators to write a simple question and to sign their names in full. To facilitate matters you hand pencil and paper to the person before you. Also a couple of envelopes to act as a "writing board," emphasizing the fact that you want them to ask some pertinent question, and sign their name clearly. When this is done you pick up the envelopes in an off hand way, and replace them on the packet while asking the writer to fold his question in a certain manner. Then take an unprepared envelope from the bottom of the packet and direct the writer to seal his message therein, and to place it in his pocket. Continue this process until you have exhausted the six prepared envelopes then

step behind the scenes, and leave the prepared envelopes with your assistant. You step back upon the stage, with the balance of the envelopes and throw them carelessly on the table, at the same time commencing a discussion on telepathy, etc. If using method No. 1, your assistant has only to trim the edges from the six envelopes and extract the slips of paper from under the carbon slips, so that a copy of each question is fully revealed. If method No. 2 is used, he must dust (lead dust) or bronze powder over each slip which causes the copies of the questions to become clearly readable. He then quickly, but neatly, recopies the various questions clearly on one slip of paper, and pins it to the top of a small tablet which he brings in and sets near one of the wings as unobtrusively as possible. The performer, (or Lady Medium if you use one) is then blindfolded, with any method of fake blindfolding known and seated beside the table. Sly peeps at the recopied questions, enables you, (or Lady Medium to read them) and also to answer them after the manner of Anna Eva Fay, Ruth Grey and others.

22.

IMPROVED FIGURE READING

The old method of having several spectators write a series of figures on a card, and another spectator to add them, after which the medium on the stage announces the total sum, has been so often exposed that it is hardly worth doing. We believe that the new method here suggested is a worthwhile improvement. Step into the audience with only one card in your hand, and politely ask some lady what number she prefers to have you write. When she whispers it to you, pretend to write it or them on the card and for effect ask her to whisper it once more, so you will surely have it right. Then step to a second and third spectator and repeat this maneuver, and finally ask a fourth spectator to add them up, while you make a talk on Thought Transference, etc. As soon as the spectator hands the card to you the medium on the stage "reads your mind" and announces the sum total of the addition. This is simple to perform and goes over big. The secret consists in writing down certain memorized figures instead of those whispered by the spectators, so that the sum total is known to you, before leaving the stage. This eliminates a change of card and other slight of hand methods, and therefore completely baffles the spectator who may be somewhat acquainted with the older and more antiquated methods.

23.

SECOND SIGHT WITH DICE

The effect: a pair of dice are handed to someone with the request that he throw them while you turn your back, or close your eyes or both, so that you cannot see the numbers. Next ask the spectator to take a number on either die and to multiply it by 2--then add 5, and multiply the sum obtained by 5, and to this add the number of the other die, and then to tell you the number he obtained from these operations. From the number he gives you, you mentally subtract 25, and you will get the two figures from the remainder, and these will be the two numbers on the dice. EXAMPLE: Suppose the number given you is 59; then 59 minus 25 equals 34, that is, the number on one die is 3 and the number on the other die is 4. The entire operation is as follows: $3 \times 2 : 6 + 5 : 11 \times 5 : 55$ plus 4 : 59, minus 25 : 34.

THE MIRACLE LETTER TEST

-Ovette -

In general, this effect is similar to other sealed letter tests.

The medium makes use of a secret gimmick. Bend a piece of light tin or other metal, one-quarter inch wide into a semi-circle, so it can be slipped on thumb. Make it narrow enough to slip under thumb nail on either side. A small piece of safety razor blade is soldered to this and the entire gimmick except edge of blade is painted flesh color.

The fake is in medium's right vest pocket. Slip of paper on which a question is written must be folded quite small and placed in an envelope that is LARGER than the slip. Medium obtains fake on right thumb while question is being written and sealed. He takes envelope in left hand. Right hand moves toward envelope and slits envelope near pellet, the location of which has been found with left fingers. Slit is made on side toward medium.

This is of course all accomplished while the medium is patterning and giving a few verbal impressions to take spectators eyes from envelope.

Billet is worked thru slit to back of envelope, unfolded and memorized and returned to envelope.

These moves may seem impossible to the beginner but the professional will realize that they can easily be made with little skill or practice by taking the eyes off the spectator at the psychological moment.

When re-loading is finished, the medium cuts the envelope in half or wherever the slit is, and this way destroys the tell-tale slit in back of envelope.

THE 16 MAGIC SQUARE MYSTERY

Nelson

EFFECT: Performer draws a square on a paper or blackboard and divides this square into 16 smaller squares. Any number between 40 and 100 is submitted and this number is marked on the sheet beside the square. The object is to divide the given number into 16 parts, placing these parts into the figure so that all horizontal rows of four figures, when added, will total the given number. This is also the case with the four vertical rows of figures in the square. Next the four corner squares are totaled and found to equal the given number. Then the two diagonal rows of figures also equal the given number when totaled. With a perfect magic square practically all sets of four squares will give the selected number. This will be explained later.

MODUS OPERANDI: If you are supplied with the knowledge of how to perform this effect, it is very, very easy and simple to do. However, without the 'key' I sincerely doubt if you would ever be able to work out the solution in your natural life!

FIRST: It is impossible to perform the square with a number less than 35, so the square contains 16 spaces for numbers to start with. In asking for a number, request one from one to one hundred. If a number less than 35 is submitted, then say, "No, give me a larger number -- let's make it HARD. Something, say, between 40 and 100."

As soon as the number is submitted, write the number on your sheet of paper (or blackboard) draw a large square, and divide this square into four squares, then divide the four squares into four equal squares, thus securing a total of 16 squares. It is not necessary that the drawing be a 'piece of art'-- merely a figure in which to place the numbers.

Let us assume for purposes of illustration that the number submitted is 63. Here is the key and the mathematical process with which you solve the '16 Magic Square Problem.'

(7)	(10)	(13) ⁺	
(12) ⁺	(1)	(6)	(11)
(2)	(15) ⁺	(8)	(5)
(9)	(4)	(3)	(14) ⁺

Given number 63 ----- 63
 Always subtract 30
 Divide $4 \overline{) 33} = 8$
 32 Divd.
 —
 1
 Remainder

Remember, the key is--always subtract 30 from the given number divide by 4 and then remember the dividend (8) and also the remainder. Each square as shown at the left has a value, and it is necessary to memorize these values, study this carefully now.

VALUES:

Top row, left to right--7, 10, 13 plus and the remainder

Second Row, left to right --12 plus, 1, 6 and 11.

Third Row, left to right -- 2, 15 plus, 8 and 5.

Fourth Row, left to right -- 9, 4, 3 and 14 plus.

At this point, it is suggested that you draw a 16 square, or use the blank square as shown, and follow step by step, the procedure. As stated above, each square has a value, each as the first (left) square in the top row being 7, etc. These values never change.

Having made your square figures, remember that whatever the DIVIDEND IS--you place that number in the right hand square in the top row. (See chart, as no value is given). Starting, left to right across the top row of squares, the first square value is 7 and to this we add the DIVIDEND, thus giving 15. Place that in the square. The next value is 10, so add the DIVIDEND (8) total 18. The third square has a value of 13 plus. The same procedure is carried out. Add the value

(13) to the DIVIDEND (8) which gives 21, and the PLUS always stands for the remainder, which is also added, giving a total of 22 (if there is no remainder, nothing is to be added--just disregard the plus, and you will have a 'true magic square,') in the last square at top, you place the DIVIDEND.

Now take the second Horizontal row, left to right, value is 12 plus, 12 plus dividend (8) plus remainder (1) equals 21; next square, value 1 plus 8 equals 9; third square, value 6 plus 8 equals 14; next square, value 11 plus 8 equals 19.

Now the third horizontal row, left to right, value of first square is 2 plus dividend (8) equals 10; next square, value 15 plus. Add to this the dividend (8) also the REMAINDER (1) total 24; next square value 8 plus 8 equals 16; next square, value 5 plus 8 equals 13.

Now the fourth or last horizontal row, left to right. First square value is 9, so add dividend (8) equals 17; next square, value 4 plus dividend (8) equals 12; next square value 3 plus 8 equals 11 and last square value is 14 plus, so add 8, and the remainder (1) equals 23.

If you have not made an error in the simple additions, it will be found that the four vertical rows, when added, will total 63 also the four horizontal rows, the two diagonal rows, the four corner squares, etc., total 63. Also the groups of four squares will also add in some places throughout the 16 squares as on sketch.

BLANK SQUARE

MAGIC SQUARE --63 Given Number

(15)	(18)	(22)	(8)
(21)	(9)	(14)	(19)
(10)	(24)	(16)	(13)
(17)	(12)	(11)	(23)

After you memorize the value of each of the 16 squares (you know the value of square #4 in top row to always be the dividend) you are ready to perform the trick, and can place the numbers in the different squares just as the spectators indicate.

The former method was to place the numbers in a certain set of squares, always going thru the same routine. However, letting the spectators indicate the squares and instantly placing the number in same is regarded as a tremendous improvement, and it need not slow down the action of the problem. All that is necessary is to subtract 30 from the given number, divide by 4 and remember the DIVIDEND and the REMAINDER (if any). THE PLUS values occur only four times, which make it

it necessary for you to add three numbers to get the proper number for those squares. The other squares, you merely add the known (and memorized) value to the DIVIDEND. Can it be more simple?

An additional example will be presented here thus giving you two problems to study over. The number used this time will be 73.

(7)	(10)	(13)	
(12)	(1)	(6)	(11)
(2)	(15)	(8)	(5)
(9)	(4)	(13)	(14)

(17)	(20)	(26)	(10)
(25)	(11)	(16)	(21)
(12)	(25)	(8)	(5)
(19)	(14)	(13)	(27)

Note: the values are given in the square at the left, the completed problems presented at the right. The calculation:

Note in every case that the values plus the dividend (and remainder, as the case may be) constitute a Magic Square, as a check up will reveal by adding the various squares.

$$\begin{array}{r}
 73 \\
 30 \\
 4 \overline{) 43} \text{ 10 Div.} \\
 \underline{40} \\
 3 \text{ Remainder.}
 \end{array}$$

THE SIXTEEN MAGIC SQUARE PROBLEM (Improved)

EFFECT: A large square is drawn on blackboard, this is divided into four squares and again into 16 squares.

Audience is requested to name any number above 30 and up to 100 or even above 100, the performer then rapidly fills in each square with a different number, the total of which will equal the number given by the audience.

Adding up each row horizontally gives the numbers selected.
 Adding up each row vertically gives the numbers selected.
 Adding up each row diagonally gives the numbers selected.
 Any four continuous squares gives the numbers selected.

SECRET: Each of the 16 squares are numbered (or lettered) some prefer the letters, and this routine you must remember and carry in your head.

Now from the number you have been given mentally subtract 30 and then divide this number by 4. For example: 99 is given, you subtract 30 which leaves 69, this number you divide by 4, which gives 17 and 1 over as a remainder.

Now in #1 square, or a square, you
 insert 17, in square #2 or b square you write
 in 18, in square #3 you write 19 etc., etc.

$$\begin{array}{r} 99 \\ -30 \\ 4 \ / \ \overline{69} \\ 17 \ \text{--} \ 1 \ \text{--} \end{array}$$

Now if you have a remainder of 1 or
 2 or 3 left over, when you come to square 13 (or M square) you add this
 remainder (in this case add the remainder of 1 to No. 29 - which would
 be the sequence-number to go into this square) and instead of writing in
 M (#29) - write 30, then in square N. write 31 etc., to the end.

If someone should give you a number below 30 just smile and say
 "Oh, give me a large one, (BECAUSE 30 IS THE SMALLEST NUMBER
 THAT CAN BE USED).

This is found much easier than Nelson's method -- his is rather
 too complicated.

8	11	14	1
H	K	N	A
13	2	7	12
M	B	G	L
3	16	9	6
C	D	I	F
10	5	4	15
J	E	D	O

24	27	31	17	99
30	18	23	28	99
19	33	25	22	99
16	21	20	32	99
99	99	99	99	99

RAJA YOGA

AN EXCLUSIVE MASTER EFFECT IN THOT PROJECTION FROM THE PROGRAM OF FREDERICK BARRINGTON, THE MAGICIAN.

PATTER:

"Ladies and gentlemen, I appreciate the fact that most of you are skeptical with regard to this class of entertainment. Perhaps you have seen so many fraudulent psychics that you cannot conceive of mental phenomena as being anything else but a lot of bunk and unadulterated fraud. I do not blame you. For they are in a class all to themselves. They claim to possess supernatural powers. I do not. And I would not stand on this platform and attempt to offend your intelligence by any statement to that effect."

"No doubt you will witness many tests this evening, the result of which may seem weird and uncanny, you may even credit me with being in league with his satanic majesty, 'Mephistopheles,' but I am only human and do not lay claim to any nonsensical impossibilities."

"Science has the world beat and it is upon a strictly scientific basis that I am able to obtain these very strange and peculiar results. If you, as I had become interested in things psychic and studied along occult lines from a scientific viewpoint, you yourselves would be able to accomplish these apparent mysteries as easily as I do."

"Ninety percent of the human family are in possession of their mental facilities, but the great trouble is this, the majority of us through our own carelessness or negligence, do not know how to use them. It is nothing but the lack of confidence in your own ability. You have a brain, then why not use it. Develop it and success is yours."

"Most of us are right handed because we were never taught to make use of the left hand. Scientists scoff at the mere mention of a sixth sense and yet the blind can distinguish colors by merely touching them. The dog by the aid of this same means can trail or scent a human being, any animal or member of the feathered. I certainly believe we possess a sixth sense, and only through neglect and lack of proper training have we failed to develop it. I could talk all night on this subject, illustrating with proof of the existence of the sixth sense, but my time is limited."

"Thus I suggest we proceed to an experiment — an experiment in projection. To be specific, an experiment in thought projection."

PREPARATION: Obtain an ordinary scratch pad, which measures about three by five inches, and carefully remove the sheets from it. Place one of the sheets between the top and second leaves of the pad. Above this sheet place a slightly smaller piece of black carbon paper; carbon side down.

Prepare one of the two remaining sheets by folding it into a small billet and then opening it out again. This creased sheet, along with the last remaining plain sheet, is placed at the back of the pad. A large bulldog paperclip is employed to secure the pad and prevent accidental exposure of the loose sheets.

Two envelopes are also needed. One slips into the other and by carefully unsticking the glued flap. This may be accomplished by carefully rolling a pencil between the flap and the envelope.

A hard lead pencil and a thumb tip complete the necessary apparatus. Lay the envelopes and pad on your table; large envelope, small envelope, and scratch pad with the back up. Obtain the thumb tip and you are ready to create the greatest sensation in the history of thought projection.

PRESENTATION: Step down among the spectators, at the same time removing the top sheet from the back of the scratch pad. Be careful not to tear it. Hand it to spectator with request to sign his name and then fold it in the same way as the one you previously folded and which is still on the back of the pad (the creased one).

Take the folded paper and return to stage, at same time keeping up a rapid-fire talk on the subject of psychic phenomena, etc., and when you reach the stage, unfold the paper and lay it on top of the pad, OVER THE SHEETS CONTAINING THE CARBON.

Read aloud the name written across the paper, then call to the attention of the audience the fact that you propose to write upon this same piece of paper, something unknown to them. While you are attracting their attention with your talking, you casually TURN OVER THE PAD which brings the bottom of pad with creased sheet to the top. This will never be noticed if it is done in a natural way.

Now, on this sheet of creased paper, you pretend to write something, BUT YOU DON'T. Then fold this paper and apparently place it in the small envelope--what you really do, however, is this: While in the act of opening small envelope, you insert the right thumb, with the thumb tip, grip it from outside with the left hand, and withdraw the right thumb leaving the tip inside.

Place the folded paper in thumb tip and place the right thumb back in tip. Spectators believe you have placed paper in small envelope. Next seal envelope and place in large one which you also seal. Then hand it to someone to hold--if a lady, have her place it in her handbag. If a gentleman, have him place it in his inside coat pocket. This prevents holder from feeling envelope.

Return to stage and while on way, run your right hand, (in a natural way) in your trousers pocket, slip off tip and withdraw piece of paper, leaving paper in pocket. This can be done in a few seconds.

Have three spectators selected to assist you and be sure to impress upon their minds, and those of your auditors, that they are not plants or confederates. Satisfy everybody that, beyond a doubt, they are perfect strangers to you.

Hold the pad in your left hand with creased sheet on top (being the signed sheet) over the plain sheet and the loose sheet which is next to the carbon in such a way that it will appear to be the real top sheet of pad.

Request first spectator to call out the first day of the week which enters his mind when you say "Ready." As spectator does so, you write it on creased sheet, apparently as a memorandum, or reference.

In a like manner the second and third spectators call out the name and a date of the month respectively and performer copies it down.

Performer apparently hands this memorandum to someone to hold. Actually he withdraws THE CARBON IMPRESSION. It is best to fold it double and request party not to let anyone see it and to hold it as a check against what the three spectators called out. On performer's way back, he secretly folds original creased sheet, which lies on top of pad and which is the one on which he made his notes or reference.

Performer secretly obtains thumb tip, pushes folded paper into it and places it on his thumb. Since paper was originally creased, it is quite easy to refold it with one hand.

When you reach stage, you give the audience a resume of what has happened and add, "There is not a living person who knows what I wrote on that paper. Would you say that it is impossible for me to have caused you yourselves to have asserted a correct mental impression of what I have already written upon that piece of paper. Surely you would, but believe it or not that is just what I have accomplished and now let's prove it." Now for the final rub.

You step down to person holding envelope, take it away with left hand and hold high just for a few seconds so that everybody can see it. Then ask the lady if the envelope has remained in her possession since she first received it. With your right hand tear off the end of the large envelope and immediately insert right thumb with the TIP. At the same time you slightly squeeze envelope with left hand. This will assist in opening the envelopes sufficiently for thumb and tip to enter easily.

After you have pushed tip into envelope, fingers and thumb of left press against the thumb tip from outside, forming a kind of grip, while you withdraw right thumb from tip which brings folded paper with it and drops it INSIDE THE SMALL ENVELOPE.

Immediately slip thumb back into tip and as you withdraw same; also withdraw the small envelope and press the ends of the envelope

to keep it from bulging. After you have removed small envelope, hold it up so that everyone can see it. Call attention to the fact that it is still sealed and intact and while their attention is being attracted by your remarks, you take envelope in your left hand and, in a NATURAL manner, run your right hand into your trousers pocket to remove thumb tip.

Tear the end off the small envelope, and have the lady remove the paper. Be sure to have spectator identify the paper as the original one with name signed across it.

THE "PSYCHO" MIND READING ACT

by
Dr. Hereward Carrington

Nothing is more baffling and more interesting to the average audience than a good mind-reading Act. It leaves them spellbound, and they will often talk about it for days and even weeks afterwards. It is one of the greatest attractions, insures tremendous publicity and provides excellent financial return. The "mentalists" is in some respects the apex of the magical profession.

The regular mind-reading Act involves two persons: The performer (in the audience) and his assistant (upon the stage). This assistant is generally a young lady — and the more attractive the better! All such Acts depend upon a CODE of some sort — spoken, silent or involving some electrical connections. The latter are not suitable for Club work, and have a limited application even in regular theatres. When so-called "silent" codes are employed, the assistant must be able to see, and this detracts greatly from the effect of the Act. A thorough blindfolding of the assistant adds greatly to its effectiveness. We are therefore forced back upon a verbal or spoken Code as being the most generally applicable and generally useful. The present Code is of that nature; but it is so deceptive and ingenious that any audience will be completely "fooled" by it, and would probably be ready to swear that no words were spoken by the performer at all. Nevertheless all Cues are given by these means.

We will assume, then, that the performer has secured the services of a really clever and competent assistant — one who is ingenious and resourceful, can use her imagination, and has a retentive memory. She must also have a good "line of talk," and be a good "showman." Many days of solid work will be necessary in thoroughly memorizing the Code; but, this once done, it will be found highly effective and virtually undetectable.

In presenting the Act, the performer walks among the audience and questions are whispered into his ear. (Nothing is written). His assistant is seated, blindfolded, upon the stage. At a word from the performer, she

begins her readings — the nature of the "psychic impressions" she receives — and the Act proceeds in this way, as the performer moves from person to person in the audience.

The transference of the necessary information, from performer to assistant, depends primarily upon the initial request, such as "next, tell this lady," or "now, read this gentleman." The assistant immediately starts off, and what she says is either denied or confirmed, as she goes along. Needless to say, her "impressions" are almost invariably right.

The Code thus depends upon a series of questions and answers asked quite naturally and casually. These questions and answers form the basis of the Code, and must be thoroughly learned before being presented in public. Nothing is more tragic than a badly presented mind-reading Act, which breaks down and goes to pieces in the middle; or a series of failures which follow one another in rapid succession. This may be avoided by thoroughly mastering the Code before presenting it in public, so that no possible "hitches" occur. Work and work alone will insure this.

By means of this Code practically any question that may arise can be answered quickly and effectively. Well presented, detection of its modus operandi is almost impossible.

Both performer and assistant must begin by memorizing thoroughly the following list:

A -- 1	Please	N -- 14	" now
B -- 2	Next	O -- 15	Think
C -- 3	Quick(ly)	P -- 16	" please
D -- 4	Now	Q -- 17	" next
E -- 5	Here	R -- 18	" quick
F -- 6	" please	S -- 19	" now
G -- 7	" next	T -- 20	Give
H -- 8	" quick	U -- 21	" please
I -- 9	" now	V -- 22	" next
J -- 10	Tell	W -- 23	" quick
K -- 11	" please	X -- 24	" now
L -- 12	" next	Y -- 25	Try
M -- 13	" quick	Z -- 26	" please

This fundamental Code must be learned thoroughly so that you do not have to think about it for a moment; the "associations" must be instantaneous and automatic. Thus, if "think please" is given, this must immediately call to your mind the letter P, and the number 16. If 19 is given, it must call to your mind the letter S. And so on. This is the first step and you cannot proceed with the Code until the above is thoroughly learned by heart, so that there is no hesitation in your associations and replies. Both sender and

receiver must of course know it equally well; and, while learning it, it would be a good plan for both to "send" and "receive" alternately, so as to familiarize themselves, and each other, with the Code, forwards and backwards.

Having thoroughly memorized this part of the Code, the next step is to use the letters indicated to spell-out the nature of the question asked. A list of the most frequently asked question follows, together with the key-letters which spell them out. This must likewise be learned thoroughly, so that there is no hesitation in making the right associations. Once this is done, the hard work is mostly over; the back of the mnemonic system is broken, so to speak. Here is a list of the questions, together with their key-letters:

A	-- Something lost	HH	-- Happiness
AA	-- Person missing	HO	-- Is someone to be trusted?
AS	-- Something stolen	I	-- Investment
B	-- Business	IN	-- Will; legacy
BS	-- Business success	INV	-- Invention
BSP	-- " selling property	J	-- Case in court
BSH	-- " " house	K	-- Keep position?
BB	-- " buying	L	-- Care for me? True to me?
BSB	-- Selling business	M	-- Marriage (Who? If? When?)
BPT	-- Taking partner	MC	-- Make a change?
BDP	-- Resolving partnership	MG	-- Get money?
BBT	-- Business transferred	N	-- Lucky numbers
BBA	-- " promoted or advanced	O	-- Operation
BGP	-- Get promotion?	OH	-- Own home?
BCP	-- Business change?	P	-- People
BSD	-- Get out of debt?	PP	-- Property
C	-- Letter	PPO	-- Plans turn out?
CC	-- How long in location?	Q	-- Quarrel
CHL	-- Change of luck?	R	-- Move; change residence?
D	-- Divorce	S	-- Success
DD	-- Dead; death	SS	-- School; studies
DR	-- Trouble	SG	-- Will I graduate?
DRC	-- Have children?	SPE	-- Pass examination?
DRS	-- Determine sex?	T	-- Trip?
DGT	-- Deal go through?	U	-- Concerning psychic work
E	-- Separation	V	-- Foolish question
EE	-- Someone in jail	W	-- Wish
F	-- Future	X	-- Where was husband last night?
FF	-- Vocational advice	X	-- Where was wife last night?
G	-- Girl (regarding)	Y	-- Is someone coming?
H	-- Health		
	Z -- Is he safe?		

The method of utilizing this Table of Cues is very simple, and should be apparent without much explanation. Suppose the performer is in the audience, and the whispered question is: "Will my business prove a success?" The key-letters for this are: BS. All the performer has to say is: "Next; think now." Your assistant on the stage immediately knows that this deals

with business success, and she starts off immediately with some such "line" as the following:

"I see that the gentleman has a certain problem on his mind. As I get it, this has to do with his business; he is thinking and worrying about it. It seems to me that he wishes to know whether or not it will prove successful . . ." etc. A certain amount of "padding" and improvization naturally enters into all these answers, depending upon the ingenuity and resourcefulness of the assistant. She must string-out these initial remarks for a few seconds, until additional information can be given, in the form of further replies or "affirmations" on the part of the performer (to be explained immediately). All that is necessary at first is that the assistant starts off at once, giving her "impressions," so that the member of the audience may feel that she has really somehow discovered his whispered question, and that she is successfully answering it.

Other questions can be "cued" just as readily. Suppose, for example, the question deals with owning your own home. The key-letters for this are: OH, and the Cue is, "Think--here quick." If the question is: "Will the deal go through?" The cue for this is, DGT, and the performer says, "Now, here next, give this gentleman your impression." If the question is: "Shall I have a change of luck?" The letters are, CHL, and the cue is: "Quick, here quick, tell next --this lady." And so on. If there is a repetition of letters, such as PPO ("Will my plans turn out?"), the cue for which is "Think please, think please, think," this may easily be made natural by a slight pause after the first cue, then a repetition, as though you were uncertain that your assistant had heard you and that you were ready for the next reading. She must always wait a moment or two before beginning her reply to see whether or not more is to follow. If it is a simple "think please," and no more, she will know that this deals with "people," But if it is followed up by additional cues, she knows that more is being given; and these she must wait for.

In addition to the above list, a few additional cue-words will be found of value, dealing with questions often asked. Thus:

Well -- How long shall I be in my present location?

Call or Put -- Zero or nothing (useful in numbers on bills, etc.)

Then -- Repeat anything it follows.

Mention -- Where will I be in the future?

Read -- The Eternal Triangle, etc.

(These key-words must of course be combined with one or two other words, in order to make a connected sentence. For example, "Well, this gentleman?" Or, "Read, this lady." This seems brief and innocent enough, yet your assistant can immediately start off and begin describing her "impressions" as to the problem concerned.)

Once your assistant has received the original Cue, and has started to talk, additional information has to be supplied to her, so that she may continue talking and amplify what is being said. This additional information can be given in the form of replies or "affirmations" on the part of the performer, which merely give the impression of confirming what she has already said. As a matter of fact, of course, these replies supply her with the added in-

formation she needs, so that she may continue. The following list of "affirmations" should be committed to memory, just as the original lists were, so that there is not an instant's hesitation in getting the proper associations.

The list follows:

A	That's right	N	Yes, quite right
B	Right	O	Yes, good
C	all right	P	Yes, that's correct
D	Quite right.	Q	Yes, correct
E	Good	R	Yes, all correct
F	That's correct	S	Yes, quite correct
G	Correct	T	Yes, very good
H	All correct	U	Er--that's right
I	Quite correct	V	Er--right
J	Very good	W	Er--all right
K	Yes, that's right	X	Er--quite right
L	Yes, right	Y	Er--good
M	Yes, all right	Z	Er--correct

(The "er" of course represents a slight hesitation, as though you were thinking whether the answer is correct or not. It is a perfectly natural pause.)

Although the above may appear somewhat formidable, at first sight, it is really simpler than it appears. For, if the above list of replies be studied, it will become apparent that certain words are repeated in their regular order, though with another key-word in front of them. Thus, That's right--right--all right--quite right--good, etc., are given in this precise order, with "yes" placed in front of them; and the same with "er" in front of them, and so on. In other words, when the first few words are committed to memory, these are repeated throughout the list, with the additional key-word in front of them. This makes their memorizing all the easier.

The way in which these affirmations should be used may be illustrated very readily. Suppose, for example, the original question dealt with the business of selling a home (BSH). This is given in the original Cue, and your assistant starts off telling what is in the mind of the questioner. But it is then intimated to the performer that the questioner is doubtful as to whether or not the person proposing to buy the house is to be trusted; is he responsible, etc.? This additional information may be cued by giving the letters. HO (Is someone to be trusted?) So the performer says, as though in reply to what the assistant has just said, "All correct, yes good." This tells her that there is a doubt in the questioner's mind as to the integrity of the proposed buyer, and she proceeds accordingly. Or, supposing the original question is, "Is my husband true to me?" (L). If it develops that there has been a quarrel (Q), this may be intimated by "Yes, correct." This conveys the information to your assistant that the estrangement has been brought about through a quarrel, and the husband's subsequent actions (or the wife's suspicions) have resulted in consequence of this. And so on. . . . These additional confirmations keep supplying your assistant with new data, in other words, which she utilizes and continues to elaborate--though the replies seem innocent and natural enough.

If your assistant on the stage has not heard your cue clearly, or it is not plain to her, she says "concentrate," and the performer knows that he

has to repeat, or cue in some other way. "Concentrate please" (from the stage) means "speak louder."

Relationships: The following letters, when cued, will give the proper relationship between the parties involved: M -- Mother, F-- Father, S -- Son, D -- Daughter, B-- Brother, SS -- Sister, C-- Cousin, A -- Aunt, U -- Uncle. Grandparents should be followed by the cue-letter G. In-laws are followed by L. Step-relations by S (except in Son).

All relationships given should follow questions--except when this proves conflicting. They may easily be conveyed by one of your replies or "affirmations." They follow, of course, the context of what your assistant is saying.

Spelling Out Words: General information, of the sort easily conveyed by the key-questions and the subsequent Affirmations, is usually all that is required, and a convincing answer can be given, based on this simple data. The spectator realizes that his question has been grasped by the performer's assistant on the stage, and she has shown her uncanny knowledge in replying to it. Occasionally, however, it may be desirable to provide a real "knock-out," in the form of some definite name, or piece of information, which could not possibly have been guessed or acquired normally. This constitutes a special "test." Such names and information must be spelled-out letter by letter --usually in the form of replies. Thus, suppose the name Omaha is to be given. This involves the following: "Yes good--allright--that's right--all correct--that's right." This may seem a formidable list, not easily given. But in the hands of an expert it should not prove difficult. As your assistant is rattling along about some lost will, let us say, you break in with, "Yes good, all right, that's right," which gives the impression merely of your pleased approval. Then, as your assistant hesitates for a moment, you go on, almost impatiently, "all correct, that's right." This spells out the rest of the name, and she can now proceed with the knowledge that the lost will is connected with Omaha.

Suppose the name John is to be spelled out. The Affirmations for this name are: "Very good--yes good--all correct--yes quite right." In many such cases, it is better to break up the information given into two or more parts, interrupted by some "impressions" given by your assistant. For instance, having intimated that a name is required, your assistant might begin by saying: "This gentleman wants me to give him his name, as a test, to see whether I can tell him or not. Am I right?" To which the performer would reply, "Very good, yes good." She now has J-O, and quite possibly may hazard the name John at that point. But if she is not sure, or the name is unusual and more complicated, she may begin by giving the initial of the name, and then perhaps the second letter, as though groping for the name with great difficulty. The performer may then feel quite justified in encouraging her by saying, "All correct--yes quite right," which gives her the rest of the name. Such encouragement will appear perfectly natural to your audience, and not in the least strained. They are still marveling as to how she got the first letters of the name; and the subsequent remarks by the performer are sure to be overlooked, or taken as a matter of course by the average listener.

Needless to say, the assistant must be alert and use her imagination

when words are being spelled out in this manner, and often the simplest of abbreviations are all that are required. For example, the generally recognized abbreviations for States may be employed: NY obviously standing for New York, LA for Louisiana, GA for Georgia, etc. A man's name beginning with HE is probably Henry, and a woman's name beginning with HE is probably Helen, etc. This much can be guessed. If not right, the performer can easily say "No!" and proceed to give the next letter or two, which will almost invariably give the key to the right answer.

Thus far, in our Code, we have dealt exclusively with the letters of the alphabet. But it will be noted that each letter of the alphabet also represents a number: C--3; P--16; W--23, etc. There is a reason for this, and these key-numbers must also be learned by heart, and their associations with the letters represented. Such associations must become automatic, so that M immediately brings 13 to mind, and so forth. Numbers are employed in giving the numerals on bank-notes, bonds, social security cards, etc. In all such cases, when the original questions are asked or affirmations given (through the letters), the corresponding numbers are implied, and it is these numbers which must be given by your assistant.

Suppose a young lady is asking her age! If this is less than 26 (the number of letters in the alphabet) this number may be given in a single question (for example 17--"Think next, this lady.") If over 26, the numbers must be given separately: e. g. 37 must be given 3--7. This applies to house numbers, telephone numbers, etc. If a longer and more complicated number be required, such as 4-7-3-1-9 (such as the number of a Note), this may be given partly in the original question and partly in the "affirmations." For example, "Now, here next," would give 4 and 7. Your assistant would start with these. Then, by way of confirmation, you go on, "all right, that's right, quite correct," which would give her the balance of the numbers.

Bear in mind that, in spelling out numbers in this fashion, only the numerals 1 to 9 are employed, plus 0 (zero). The Cue for Zero, you will remember, is "call" or "put." This may easily be given in such remarks as "call it clearly" or "put your mind on it," etc. These seem to the audience mere reprimands for her slowness in getting the full number properly. In this way any complex combination of numbers can readily be given, by using a little ingenuity.

Names of the months can be cued by means of the following Table: 1 - January, 2 - February, 3 - March, 4 - April, 5 - May, 6 - June, 7 - July, 8 - August, 9 - September, 10 - October, 11 - November, 12 - December. Merely give the figure, and the month is indicated. This is useful when giving birthdays, etc. When the day of the month is required, give the month first and the day afterwards. The year, of course, must be spelled out.

In giving the time (on a gentleman's watch in the audience, etc.) the word "right" signifies the minutes before the hour, and the word "correct" the minutes after the hour. The number of minutes must of course be given (cued). Usually the assistant knows the hour, as judged by the time of the performance, so that this may be given first. If, however, the sceptic decides to reset his watch, by twisting the hands around, so as to point to another hour completely, it would be perfectly natural for the performer to comment (aloud)

on this fact, calling the audience's attention to the fact that he is dealing with a sceptic etc. Needless to say, his assistant upon the stage would at once realize that she must no longer give the regular hour, but must wait for the proper cue, which will tell her what this is. That is given in the first (regular) question, while the number of minutes may be given in the "affirmations," coupled with the word "right" or "correct," telling her whether this number of minutes is before or after the hour named.

* * * * *

You have now learned the entire Code, and henceforward it is merely a question of adapting and extending it to cover any exigencies which may arise. Both performer and assistant must first memorize the Code thoroughly, so that there is not a moment's hesitation in making the proper associations, either in numbers or letters. This once done, the rest is merely practice, ingenuity and showmanship. All the necessary factors are here. Any normal question can easily be cued, and subsequent information conveyed by means of the "affirmations." Names, dates, problems, questions of all kinds are completely covered by this Code, and any desired information can readily be conveyed. Once mastered, it will prove clear, simple and quite easy, almost casual, in his questions and particularly in his replies ("affirmations") as though these were relatively unimportant, and had really nothing to do with the "impressions" of the assistant at all. They should merely give the impression of confirming what she has already said, in a natural tone of voice. Above all, you must avoid the impression of giving additional information in these replies. They should be spoken as much to yourself, or to your audience, as to your assistant upon the stage. She is supposed to have the complete information already, but has some difficulty in "seeing" it clearly and presenting it, and you are merely encouraging her in this attempt on her part to give her "psychic" impressions correctly. Presented in this way, this Act should prove a "Knock-out."

Above all, if you get flustered, or your assistant fails to get your Cue, do not let this "rattle" you, so that you cannot go on with the Act properly. If your assistant fails to hear you, or your Cue is not clear, she can always say "concentrate" or "concentrate please," addressed either to you or the member of your audience, which will tell you that she must be cued anew. If one Cue is not clear, try giving the information in some other way. Keep calm, be natural, take your time, don't hurry or get excited. If you fail in a certain case, well, occasional failures are to be expected; your subject has not concentrated properly. You can always place the blame on him. So long as you remain master of yourself, and of the situation, everything will go along smoothly. But of course continued practice and proper showmanship are always essential--in mind-reading Acts--especially. If you possess these, you should--armed with this Code--be in a position to baffle any audience, and demand a high price for your presentation anywhere.

FOURTH DIMENSIONAL TELEPATHY

by
Annemann

In offering this to mystery workers at large I only ask that it be given a fair trial after the routines have been thoroughly learned. This type of work has proven itself the most lucrative in the mystery field and everything depends upon the showmanship and presentation used by the performer. Through three years of practically constant use, I have developed this effect from a mere idea into a feature number. It is now as perfect as I can make it, and every move, every phase and every excuse is logical and accounted for. I have removed possible sleights, out of sight moves and suspicious actions.

I have given throughout this writing different methods that are possible of being put to use. Conditions (especially with this type of work) are always very strict and are always different and varied. Sometimes one way will be perfect, while the very next performance will need a few changes. Then again some operators like one method better than another and adhere to only that one. I give them for completeness and because I am always ready to use the one that suits me best for the occasion.

I shall not go into a detailed effect and waste time and space, the effect will be easily realized through the reading of the methods.

The first method is one which is entirely impromptu with three unprepared drug envelopes and three cards. The choice of writing material may vary. I have used letter envelopes and slips of paper which have been folded alike. This is all borrowed material.

All of this is handed out to three people. The first is asked to draw a picture of any type they wish and then seal the card securely in the envelope. If they have a slip of paper, they are told to refold it as it was before and seal securely.

The second is asked to write a word of any nature. For the best effect the performer limits them to ten letters and asks that they print the word instead of writing it.

Taking the third piece of paper or card, the performer asks the spectator to whisper into his ear any three figures and upon hearing them, the performer writes them on the card before the eyes of that spectator. Passing to another one at a little distance, they are asked to do the same. This time, however, performer starts writing as he moves away and instead of writing the numbers given, writes figures under the first row of three that will total nine with the one above it. The performer returns to party who has envelope and who gave the first row and asks him for another set. The performer actually writes these down under the first two rows of figures and hands spectator the card before walking away. He tells him to add up the three rows and to remember the total after sealing the paper or card up. The performer only remembers the last

row of three figures that he wrote down. The misdirection of this is perfect and because the first and third rows have been seen written exactly as given performer, there is no suspicion about the middle row. The starting and finishing of the numbers with the one spectator brings all attention to bear at this point where there is nothing wrong.

As matters now stand, three envelopes are sealed and the performer is acquainted with the total of the addition on the one page. How? Because of a simple bit of rapid mathematics. He has remembered the last row of three figures written. When ready to reveal the numbers of the answer (always four figures) he merely subtracts 1 from the last of the three figures and places it in front. For example, 347 would result in 1346, and likewise 640 would result in 1639.

There are two distinctly different methods of procedure from here on. In one method the performer writes the names of the spectators on the envelopes, and in the other the names are written by the spectators themselves. I shall describe the first to start with.

In this case the performer knows the name of a certain person in the audience whom he will use in the test. This is the person to whom the request for a picture is given. We shall term the number as first, the word as second, and the picture as third and last. The performer knows the contents of the first and the name of the party holding the third.

Stepping to the first party, the performer asks their name as he takes the sealed envelope. They state it, and with pencil in hand, performer apparently writes it on face of envelope as he moves toward next party. HE REALLY WRITES THOUGH, THE NAME OF THE PERSON (third) THAT HE KNOWS.

Taking the second envelope on top of the first, he asks this person their name and apparently writes it as he goes to the third party. HE WRITES THE NAME OF THE FIRST PERSON WHICH HAS JUST BEEN TOLD HIM.

On the third envelope, as before, HE WRITES THE NAME OF THE SECOND PERSON and with the three envelopes in hand steps back to stage or front.

There are two methods of procedure from here on. The three envelopes can be tossed upon an empty table in full view to be picked up as desired; or they can be handed a volunteer to hold, he standing six or eight feet to your side.

Starting with the first person the performer asks his name again. Now the performer either asks the volunteer to hold that particular envelope in full view with name outward or does so himself. The party in particular has seen you sign his envelope with his name when he gave it to you (?) and now sees the volunteer holding it up in full view. HOWEVER, IT IS REALLY THE ENVELOPE AND CONTENTS BELONGING TO SECOND SPECTATOR!

With a slate and chalk or pencil and fairly large pad, the performer works up the effect as desired and depending upon his own showmanship. He writes the total of four figures on the pad or slate but does not show them yet. Taking the envelope in hand, the performer tears it open and APPARENTLY READS ALOUD THE TOTAL OF FOUR FIGURES FROM OFF THE CARD OR PAPER, but he is REALLY READING TO HIMSELF THE WORD WHICH SECOND PARTY WROTE! When this has been read the performer immediately calls attention to slate or pad on which he wrote something BEFORE anyone knew what first party had put down. Turning slate or pad around, the performer SHOWS THAT HE HAD DIVINED THE CORRECT NUMBER WITH THE FIGURES IN THE EXACT ORDER.

Every move as given above has its own reason. The reading of the envelope's contents, and the subsequent showing of what performer had written brings things to a climax correctly and dramatically. Verification of the envelope AFTER the showing of what performer had divined would make an anti-climax and not have any reason.

Thus the performer has divulged the first party's number and now knows the second man's secret. When the first envelope was torn open and the card apparently read from and attention called immediately to the pad or slate, the card was replaced on top of the envelope and both dropped into performer's side coat pocket on the left with the card nearest body. The following two times that this is done the card and envelope each time is placed in pocket between those already there and body. After last is in place, by moving card only which is next to body to the other end of the stack, the stack may be removed from pocket and the envelopes and cards are now paired up correctly so they can be carelessly tossed over together.

It is incidentally obvious to the seasoned performer what the remainder of the routine is. While the second envelope is being held in view, the information is written down and when performer apparently reads the contents of this envelope, he sees the picture drawn by third party. When he has finished the third or the picture, he verifies and is now looking at the addition card of the first man. He, however, describes what the picture is and has the third man verify this description and then the performer's drawing is revealed.

I have another method for this finish which is optional, but more effective. In this method I do not return any of the envelopes or cards, which same is really not at all necessary because of the various elements of misdirection which do away with all thoughts of trickery connected with the material used. In this case two slates are used, or perhaps two pads. When the last envelope is held up the performer apparently changes his mind as to the procedure and states that because a small picture would take too long to hand around so all could see it, he will ask the gentleman to redraw it on a pad or slate. So saying, the performer carelessly takes the envelope from volunteer and tears it to bits and drops same in pocket as he hands out the slates. After the spectator has taken one and starts drawing, the performer takes the other and draws also. When they have finished, both drawings are found to be alike as near as possible!

Another point that should be obvious is the fact that any number of envelopes and cards may be used, as the system of signing prevails throughout. However repetition is useless and boring, and three tests are sufficient to make a really sensational test. If desired, the subject matter may be varied as long as all three are different. The performer may have one write the name of a deceased friend or relative instead of a word, they may write a short test which the performer is to go through with, etc.

The following is a complete variation from the above procedures. This, however, is not as impromptu and free from outside preparation. It brings to light, though, what I think a diabolically clever variation of an old time principle which is totally unknown, but to the elite of subtleties.

This enables one to have the envelopes signed by the spectators themselves. In this method, however, cards only may be used and it is imperative that the performer pass out the cards only first. The addition problem is not used, and the first party merely asked to write any three figures and to remember them. In sealing them, the performer goes to each and holding the envelope asks them to place the card in same with writing side down. This is done so that all of the writing sides are against the face side of the envelope. As soon as the card is in envelope, it is left with spectator to seal and sign across the flap side of same to prevent tampering and to serve as identification.

In all of the old methods for using a transparency, there have been clumsy and cumbersome pieces of apparatus or fakes to contain same. There have been extra appliances to hold in one's hand, such as sponge boxes which had to be palmed and kept out of sight, envelopes containing pads which necessitated having an extra pile left in hand to conceal them.

In this rejuvenation of an old principle, the hands are seen empty and there is nothing to palm (or to hold with cramped positions and strained muscles), nothing that can get away and nothing to be afraid of.

The Magician's old standby, the thumbtip, is brought into play through an ingenious application and preparation with a few moments work. A round hole about half an inch in diameter is cut through the ball of the thumb tip. The edge is rounded off and smoothed. A piece of pale pink silk or finely woven cloth is folded into a pad of five or six thicknesses and forced down into the tip with the thumb. After this, is forced in also a not too thick pad of absorbent cotton. One must experiment a little bit to get the correct amount, which depends upon the fitting of the thumb into the tip. One cannot have too much of the padding inside. Also at hand is a piece of rubber about three or four inches square and cut from a toy balloon. To prepare this, about half a teaspoonful of the transparency is poured into the mouth of the tip and the sheet of rubber folded over several times and forced in on top of all. The tip is then left in your right vest pocket. Such a prepared tip will be ready for use for the greater part of an hour after being fixed at the last moment possible. For a transparency, there are three kinds, all of which are as good as the other in actual use. They are alcohol, Carbon Tetrachloride, and De-ordized Benzine. When used in great quantity and over a period of

fifteen or twenty envelopes as in all of the other antiquated methods, the odor becomes very noticeable. But with three or one only, and in such small quantity, there is nothing to be noticed at all.

The ease and practicability in handling and using cannot be denied. When on the thumb and handled with due caution as a thumb tip is ever handled, the mere action of running the envelope between the thumb and fingers of the right hand serves to do the work on the face side of same towards performer. It is done when the envelope is first picked up from the table after collecting and when performer calls the name and shows envelope. It is then laid aside in view while performer writes or goes through test. Within two minutes the transparency has vanished and the envelope is once more opaque. I advise the opening and verification at the finish of each test and then the returning of the envelope and card at once. Use manilla quality envelopes as those do not wrinkle as do white ones when drying.

For another variation, the tip may be used only to gain the information on the first envelope when collecting and the one-ahead method adhered to after this. Thus, the performer would write the names, and in returning to the front would gain the necessary information from the first man's envelope signed with last man's name. From here on, use the first routine as given.

I have used all of the above methods at different times. Under closest watching, the thumb tip principle has not been seen nor caught and is the most subtle and perfect of the transparency methods ever conceived.

No matter what your conditions may be, there is a variation and routine to fit. The beauty of the various points lies in the fact that they may be inter-changed on an instant's notice without much thought and with very little or no work.

I trust that my reader will put this effect into operation and actually become acquainted with it 'under fire' as I have, before casting any opinion upon its value and worth.

EYES OF THE UNKNOWN

Greta Anneman

EFFECT: The performer declares that through some unknown power he is able to read and visualize writings in the dark. Three unprepared and blank cards are shown and numbered 1, 2, and 3. They are handed to spectators who are asked to write some piece of personal data upon the blank side, such as a telephone number, address, name, licence number, etc. The cards are then laid down with the writing side down in a row upon a table or stand. Each party knows his or her card by the number. The lights are extinguished and immediately, without a moment's wait, and in total darkness, the performer slowly calls out the number or contents on a card. At once the lights are turned on, the writer acknowledges the correctness of the information and it is verified. Once more in total darkness the information on another card is slowly divulged as if through some psychic source. The effect is repeated with the last and everything may be examined and retained by the writers as there is nothing in the way of trickery to be found. The cards are totally unprepared and the writing is done with either pens or pencils of any kind. There is also no source of light in any way. The secret is subtle and most ingenious.

METHOD: The three blank cards are first shown and numbered by the performer. In his pocket and quickly accessible is a duplicate card which is numbered on both sides to resemble the writing on the others. On one side of this is a figure 2 and on the other side is a 3.

Card number 3 is handed out first and then number 2 card follows. With card number 1, the performer steps to another party and asks that they whisper a number of three figures into his ear. These are written down in front of the party. Another person also gives the performer three figures and these are written under the first three on his way to a third person. But, instead of writing the second row as given him, he actually writes figures that, when added to the one above, will total 9. The number that the third party gives is actually written down and this three figure number the performer remembers. The card is left with this party with the request to draw a line, add the figures up and remember the total. Thus the performer will later know this total although the first and third rows were written exactly as given. Performer, remembering the three figures of last party merely subtracts one from the last figure and places it before the first, making a four figure total which is the correct answer.

The three cards are placed, writing sides down, on the table. They are arranged from 1 to 3 in a row and performer explains that in complete darkness he will exhibit a seemingly supernormal power.

The moment lights are out, performer starts slowly to get the various numbers in the addition total and arrange them in their proper order. As he is talking, this supplies ample time for the card in pocket to be brought out with the '2' side upward. The '2' card on the table is merely placed UNDER and squared up with the '1' card and the fake card

with '2' side up is placed in its' stead. The number revealed, lights are on and the performer asks who wrote the information divulged. When they do so, performer lifts card '1' and verifies it aloud but REALLY READS TO HIMSELF WHAT IS ON CARD '2' AS BOTH ARE TOGETHER AS ONE CARD. It is returned to its place and the lights are cut again. This time during the slow revelation, the '2' card is removed from under the '1' card; the '3' card placed under and squared with the '2' card; and the fake card is merely turned over bringing the '3' side up and left in place. The lights are on and the '2' card apparently verified aloud but the writing on '3' remembered. Lastly, in the dark, the fake card is replaced in pocket and the '3' card returned to its place. When the lights come on, everything may be examined as there is nothing to find wrong.

Once tried, the actual handling of these cards is very simple. In drawing rooms, the cards may be placed on the floor in full view and this further prevents any possible mishap because of the cards being so far below the line of vision.

THE PSYCHIC PENNIES

Larsen-Wright

The performer introduces a calling card upon the surface of which are five pennies, face up. They are slid off onto the table. The performer announces he has written something on the other side of the card which he will not reveal until the conclusion of the experiment. He requests that the five pennies be examined and that it be ascertained that each bears a different date. Next, he requests that the pennies be turned face down, shuffled about and any one selected and placed face down upon the card. Then, taking the penny in one hand, he proffers the card to a spectator and asks him to read what is written thereon. The spectator reads off a date. The date on the selected penny is found identical with that written on the card.

You will need five pennies and a shell which fits over any one of these five. The date on the shell is inscribed on the back of an ordinary calling or business card.

Lay the shell, date side down, open side up on the tips of the second and third fingers of the right hand. Now place the card writing side down on the shell and grip same against the shell with the right thumb. The card thus conceals the shell. On the upper surface of the card lay the five pennies, date side up.

Slide the pennies on the table, retaining card and shell in right hand. The other side of the card is very deliberately held so that the audience may not see it, for says the performer, he has something written there which he must not reveal. In truth he has something else concealed there he must not reveal. Coins are turned over, mixed and one selected, but the chooser places the coin date side down on the card without looking at the date on same!

The left hand now grips the other end of the card. The right thumb presses down on the penny. The left hand draws away the card and the right hand draws away the penny, above and the shell below. When the edge of the card is reached the penny will naturally be pressed into the shell.

All that remains to be done is to show that the date on the card and the date on marked penny are identical.

NOTE: The best method of marking a coin is to place initials or marks on a half inch square of adhesive which is pressed on penny opposite date side. Even if adhesive should loosen it does not interfere. Mark the adhesive after it has been placed on penny.

SOMNOLENCY

Prof. Harry Helm

NOTICE: I am familiar with every known method, Anna Eva Fay and others. All advertised that people may bring their own questions to the theatre that they have written at home but I have never yet seen anyone read these messages. They are always passed up, with my method, this really can be accomplished.

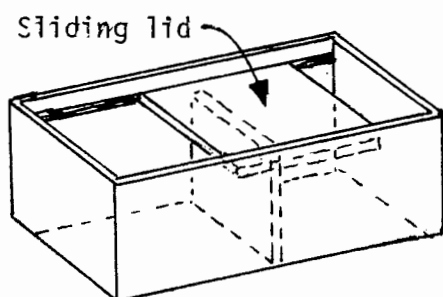
EFFECT: The billing reads that the people may write their questions at home and bring them to the theatre and that they may write on their own paper, sign their name and fold it up. Performer announces that if people have not written their questions at home, they may do so now on their own paper but for the sake of convenience of those who have no paper or pencils he will pass out amongst them and furnish same, which he does (not faked). He requests the people to write their full names and write questions that can be answered in a mixed audience and that all improper and objectionable questions be omitted entirely. He now gives a large decorated box for inspection. This is UNPREPARED. He next asks some prominent man to select a committee of four or more men to collect the messages in their own hats which they do. Once more the box is shown and the messages are placed in it by the committee. The performer takes the box on the stage and places it on an unprepared kitchen table. He now shows another box just like it, proves it empty and then proceeds to mix the messages by dumping them from one box to another, leaving them on the table in one of the boxes. He slides the other box off the stage out of the way. At the back of the stage he now erects in plain view of the audience a cloth cabinet, the front of which has a small circular transparent gauze opening. A small table with lighted candle or electric light and a chair are placed inside. The lady is now introduced (Galatea make-up, hair loose, made up for full effect). Music, "Ben Bolt." She is constantly murmuring to herself (for effect).

She takes her seat in the cabinet, curtains are closed, spectators can see her inside by means of the light. A megaphone on a rack is now placed in front of mouthpiece leading inside cabinet. The professor now takes each message out of the box holds it high above his head and the lady in the cabinet calls out first the writer by his or her name, then reads the message and answers it correctly in a clear and distinct voice

thru the megaphone. In this manner she takes up from 12 to 30 minutes. She also makes predictions on weather, crops, baseball, sporting events, describes some person who has died, names the relatives who are perhaps amongst the audience, etc.

A number of other effects may be worked up with ease, limited only by the knowledge and skill of the performers. This method is in a class by itself, and really does what others advertise but never put across.

EXPLANATION: The real secret is in the second box. The kitchen table has drapery around it and this box is concealed beneath. It is really not necessary, however to conceal it. Here is an illustration of the box.



A and B are two separate compartments. In A there are a bunch of duplicate folded messages, which the professor has placed there before hand. Compartment B is empty. C is a sliding lid that slides from A to B. After the performer comes on the stage with the other box, (the one which has been examined) which has the real messages in it, he places it on the table and the trick box with the fake messages inside is brought into view from beneath the table.

He shows the inside (it is painted dead black inside) and then the outside which is decorated. BOTH BOXES LOOK ALIKE. He then announces that he will mix the messages to prove that he uses no confederates in the audience. The mixing should be done so that the trick box again comes below on the table at the third movement, with the real messages now in the trick box. These are all now crowded into the compartment B - the vacant part. The lid C is slid over them and this time the fake messages are dumped into the unprepared box. The movement is natural and the audience imagines that they are the same messages. The trick box with the real questions is now slid behind the scenes in a careless manner where the lady stands ready. She slides lid to the other side, takes the messages from this box and places them in a small sack. The bag has two compartments - inside top has seam through which a long cord runs (long enough to enable the lady to tie the bag around her leg). While she is doing this, the professor is setting up the cabinet in plain view of the audience. This cabinet has no panel work but is sewn all in one piece. It has a ring on each corner to which are snapped with snap hooks, four guy lines, leading from four parts of the stage through screw eyes. All he has to do is to snap on the four hooks so that the bottom part of cabinet touches floor. The table with lighted candle (or electric light) is now placed inside, also a chair. The lady is next introduced as already explained. Audience can see through the circular transparent gauze front, that is, they imagine they can see her, but they only see the upper part of her body. There is an extra opening in front of the curtain for mouthpiece of megaphone to go through and while the performer is arranging and explaining this, the lady reaches down and unties the bag from her leg and opens it, holding it in her lap. Professor now explains that he will take out each message separately -- still folded -- and hold it high above his head. (Sometimes I call a little girl up on the stage to take each message from the box and hand it to me.) Lady now deliberately reads message by light inside

cabinet. When I want her to know that I am holding the next one, I call "Next," and in this manner she calls the writer by name, hesitates while the performer says to party addressed, "Please hold up your hand (he knows that the party whose name is called really is there) and Medium proceeds to read the message and put a suitable answer to it -- all in a loud clear voice, thru the megaphone. As soon as the lady has finished with a message she places it in the second compartment and in this manner from 12 to 15 messages are read on small time. In opera houses, when you give an entire program, 20 to 25 messages, not counting the predictions or conclusions of the act, are read and answered.

If you wish to work a sensational effect with a booster among the audience (male or female) he (or she) remarks "Say, Professor, you forgot to answer my question." The professor works it up by saying "That's not my fault," but on second thought tells him to hold up his message tightly in his hand and now announces "Like wireless Marconi system, Miss W---- will read your innermost thoughts." Of course, this is all pre-arranged. The lady has this stock message memorized. It should lead to the sensational.

This knocks the knowing ones completely off guard. The professor now announces that Miss W---- will make predictions, describe some person who died recently, etc. The latter information can be had at the local cemeteries from the tombstones, or from old daily papers, and by finding out at the post-office or in the City Directory the address of some of the relatives whom I mail complimentary tickets. The ticket taker then informs the lady from notes taken, of all those having complimentary tickets.

In the performance, she first calls the persons by name and then describes the relative that died, even naming the age and perhaps the cause of the death. She can also describe many other notable happenings of that particular town. Old papers will give all this information. My advance agent used to mail all this information to me before I played the town. The predictions are about the same. The daily papers generally tell how baseball teams are running and who is near the pennant, or who is near the championship in prize fights, races, elections, etc.

This, the lady makes a memorandum of and anything else of importance. This is done at the end of each performance. For the finish the curtains are opened, megaphone set aside (lady however has first retied bag to leg) and music plays "Ben Bolt." She is waved off the stage by hypnotic passes by the performer. Curtain.

NOTES: Lady can take out the messages that she has read and places others from bag into a basket, and the ones that have been read on top. Curtain goes up again and the messages can be examined. This is not, however, really necessary. It will be seen that it is not necessary to read all of the messages, neither is it necessary to first introduce a Spirit Cabinet, a la Anna Eva Fay in order to get possession of the messages. Neither is it necessary as in the old method, to develop the messages after performer gets possession of them. Everything is always ready and can be worked at an instant's notice. It can also be worked

with a wooden platform and cheese cloth covering effect (but then the messages would be concealed in the bosom part of the lady's dress.) It can also be worked with telephone system. Third party gets possession of trick box and takes it with him to his operating room. I have performed it in all three ways, but I prefer the cabinet and megaphone method effect because it is away from anything attempted. Of course in this method the lady should have suitable answers to questions memorized.

There are very few performers doing it this way. It can be framed with velvet front cabinet which makes a fine setting and latter can also be used in Spirit Cabinet work.

NOTE BY E. J. F. It is suggested that envelopes be passed out to those writing on their own paper so that all questions look alike for obvious reasons. The reason may be given to the audience as doing "away with any chance of confederacy by conspicuous messages which are recognized by the Medium."

"A NEW SPIRIT MESSAGE EFFECT"

by

Oswald Rae

A large envelope is shown - it has the main portion of the front cut out, thus forming a 'window'. The envelope may be examined if desired. A piece of white paper is shown both sides and inserted into the envelope. Through the window, the spectators can see the paper slowly going down inside the envelope. The envelope is then sealed, and a spectator marks the white paper for identification. This is done through the window. On performer opening the envelope, the paper is withdrawn, and the spectators plainly see this being done through the window.

The envelope is obviously empty, and the paper is shown. On its reverse side is written a message from the spirits. The paper is then handed to the spectator as a souvenir.

The envelope is ordinary except for the piece cut out. The paper at the start is not quite so innocent. To prepare this, first take a second envelope and cut away the front. This leaves the back with the join showing all the way down. With paste stick a piece of white paper onto the back of this. The result is a piece of white paper on one side, whilst the other matches the inside back of the window envelope.

Another piece of similar white paper is now taken and a tiny quantity of paste or mucilage is carefully run along one end. This is stuck to the bottom of the other piece on the side that matches the envelope. It must only be stuck along the extreme bottom edge and the result is that this piece is neatly kept in position, and if held together at the top end, it may be handled quite freely. The whole can thus be shown back and front, and appears simply a sheet of white paper.

After manufacturing it, it will generally be found necessary to trim it up all the way around, so there are no tell-tale edges of paper showing. On the inside of the loose piece of paper the message, whatever is desired, is written.

When presenting, the envelope is first shown, and the fact that it is perfectly empty made obvious. The fake piece of paper is now shown with several ordinary sheets of similar paper under it. These pieces are fanned out, and a spectator is asked to select one. He does so, and the performer says he will use it, takes it and returns to his table. En route he top changes the selected piece for the chosen one. This movement is just as easy with sheets of paper as with cards.

The fake piece is held at the top or loose end, shown back and front and inserted into the window envelope. It is inserted with the loose or message piece in front, and the stuck end is inserted first, the fingers thus preventing the loose end from moving. As soon as it is in the envelope it is pushed well home -- the envelope is sealed, and in that state may be handed to the spectator to mark the piece of paper he chose (?) through the window.

On receiving it back, the performer lodges it in some prominent place, with the window facing the audience. Incidentally, he picks it up again at the finish so that it is upside down, but as the flap is upstage, that is not visible to the audience.

If possible, it is as well to get the spectator to mark his paper sideways, and then even the mark will not give away the face that the envelope is turned. After due business, the envelope is cut open with shears. This cuts through the envelope and faked piece of paper as well, so that the narrow portion that is stuck is cut right off.

This comes inside the top or rather bottom of the envelope, and is thus safely hidden. It is now possible to remove the marked piece of paper with its message on the reverse side, and leave the remainder of the faked portion in the envelope. As the only visible portion of this exactly matches the real back of the envelope, to all intents and purposes the envelope is empty, and the spectacle of the marked paper being withdrawn, and revealing only the back of the envelope (?) is so convincing that no one ever dreams of wanting to see the envelope.

Note By Thayer

Perhaps a more simple way to prepare the fake. Instead of pasting one end of message sheet, this is simply a single sheet that is folded so as to cover both sides of the fake envelope back, but which is free to be removed when bottom end of envelope is cut away.

While the effect is practical for use in a small size, a better effect may be obtained by using a much larger envelope, say 6 x 8 inches or thereabouts.

Merely a suggestion: Have a number of plain cards on which you

have various questions such as: When will my wish come true? Whom will I marry? Will I get my old job back again? etc.

Force a card on a married gentleman with this question. "When will the next great war take place?" Have the message on the paper read: "Tonight, if you remain out as late as you did last night."

SUPER-DEFIANCE ONE-MAN MIND-READING

Dr. Divino

For many years it has been the ambition of magicians to present a "one-man mind-reading" act that would give satisfaction and at the same time defy detection, and be an act that would be presented anywhere. Many so-called "one-man" mind-reading acts have been developed at various times, but always something was lacking, it is now released for the first time.

The principle used is not new--but we claim, however, that never before has any performer ever put this principle over in such a baffling and convincing manner. It has been presented frequently before magicians' clubs, whose members knew the principle well, but never did they tumble to the fact that the "one-ahead" principle was being used--not a one of them. Now read:

PROPERTIES NEEDED: There is one unusual property that should be used and, while it is not essential, you will find it advisable. Since this act has been released, I understand that another person has described a similar prop in a mind-reading act, but here is the original.

Procure a pile of monthly magazines so that, when stacked, they stand about 9 or 12 inches high. From each magazine cut out a section right through the magazine at the edge opposite the binding. This applies to all the magazines but one, which is the top one of the pile. The top one is not altered.

Now open the top one half-way. Through the bottom half of this and right through the other magazines, bore a number of holes. Through these holes thread some copper wire and thus wire the magazines into one solid block with the exception of the top one, of which 20 or 30 pages are left as they were (in order to give the appearance of genuineness). You now have a solid stack somewhat like figure 2.

Now in the cavity "A", figure 2, paste two pockets of the type common on letter racks. They should be as in figure 3. You need a good solid table on the stage and on one side of the table there is a glass bowl. Your crystal, standing on an oriental cushion, is off stage and with it is an extra envelope to match those distributed, and a pencil. On the stage is a silver tray.

METHOD OF WORKING: Suppose you wish to answer twenty questions, which will ordinarily be sufficient. Hand out twenty envelopes about three by two inches, with cards to match. Have questions written on the cards and have cards sealed in the envelopes.

Now take the tray into the audience, and also pencil. Approach one of the writers and take sealed envelope and ask his name. Apparently write this on his envelope. Actually, you write nothing.

Now take another sealed envelope, ask the writer's name, and scribble on the envelope, NOT his name, but the name you got previously. Repeat this with all the 20 cards. Thus, B's question is in an envelope marked A and C's question is in an envelope marked B. The last (20th) envelope will bear the name of the 19th writer, so that you have not used the 20th's name, Remember this name, however.

During the process you have had the tray under the left arm. Now place the pile of envelopes on the tray at one edge, and spread them across the tray (figure 4). Now holding tray at arms length, return to stage, and by tilting the tray in a natural manner (but so that back of tray faces audience) dump the questions into the glass bowl. HOWEVER, No. 1 question is retained by the thumb as shown in figure 4. The tray is now dropped to the side in a natural manner, and you walk off stage still holding the envelope to the tray.

Off stage, this written card is removed from the retained envelope, and the message is read. Throw away the envelope. On the extra envelope which you have there (and which should be SEALED with a blank card inside), you write the last name you received. Place this envelope on top of Card #1, and on top of both place the cushion bearing the crystal.

Now walk on stage and, approaching table from the side, leaning over to place the cushion on top of magazines, the card and extra envelope are withdrawn by the hand furthest from the audience and under cover of the body. Leaning forward, the card is deliberately deposited behind the magazines, and the envelope is placed in the bowl.

Straightening up, pick up the bowl and walking forward, request someone in the front row to take charge of the bowl. Now seat yourself behind the table and after any preliminary remarks, lean forward on the table and, gazing intently into the crystal, you commence your reading. You slowly answer the first question and then give the name of the person who wrote it. Then ask the person holding the bowl to find that question and pass it up to you.

He, of course, finds the envelope bearing that name, and hands it to you. You open it and withdrawing the card you read it aloud, of course, you read the question you have just answered. But the card you hold bears another question. When you have read it, with card in right hand and envelope in left, glance at the envelope as you say, "Am I correct? Mrs. Smith?" and allow the right hand to momentarily fall below the level of the magazines, where it drops the card into one of the pockets and picks up the #1 card lying there. This is done quite unhurriedly and casually, and is largely a matter of showmanship. The card is now placed in the envelope and handed out to the writer to take and check.

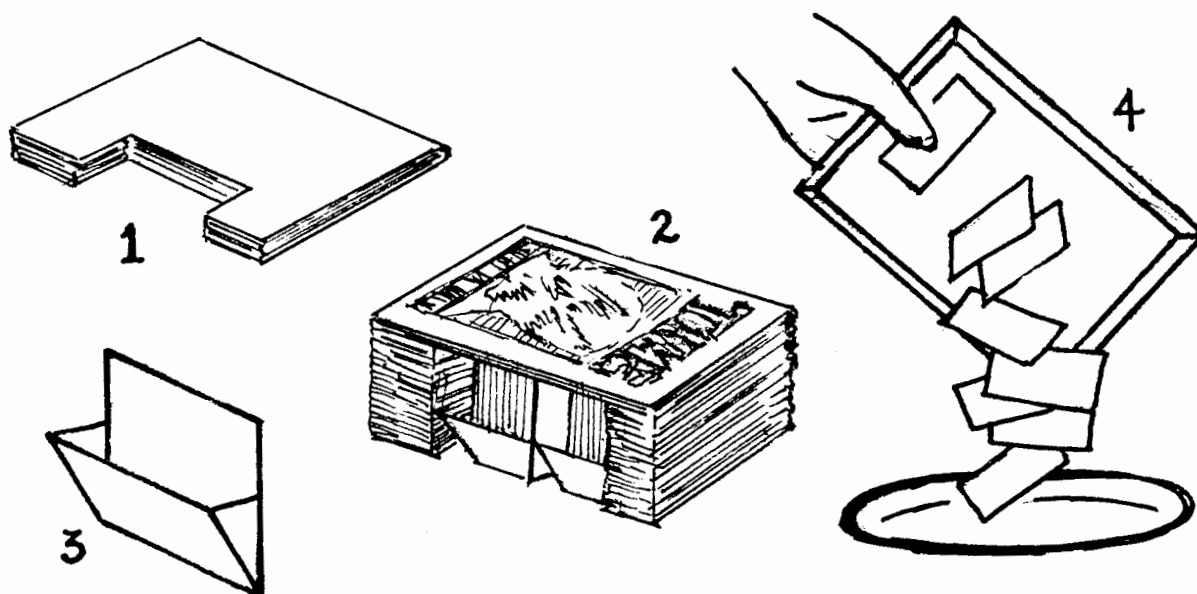
NOW CAREFULLY CONSIDER THIS: The spectator has just had his question answered while it was in the glass bowl and bowl held by one of the audience. And now, before any more questions are read, the question is handed back to the original writer to check up, and he can only admit that it is as performer states, the envelope bears his name, and the question is his own original writing.

Suppose that he was a man who was familiar with the "one-ahead" method--do you think he would associate that idea with the act that he is witnessing? Never. No person yet has ever tumbled to the method employed--therefore our claim that this is the greatest one-man mind-reading act ever presented. I think you will agree with us.

You are now in a position to answer question #2, and thus you proceed until all the questions have been answered. When you have answered the last one and request the envelope, the card you take from this is, of course, blank, and when this is exchanged it is the only card that remains on the table.

ANOTHER BIG FEATURE IS: There is one advantage that you always have before you, viz., that the card you are answering is always before you, and therefore you do not have to worry about memory or remembering, and you can consequently put your best effort forth to evolving questions, etc. The idea of having two pockets in the magazine pile, is of course, to always have an empty one into which you drop the card your holding, and then extricate the other from the other pocket.

NOTE: When working clubs, I find it an easy matter to get the name of one of those present, and I write his name on the envelope containing the blank card, and place this in the bottom of the bowl. I then see that this person has a card and envelope, and that his is the last collected. This makes the work much simpler. You will find that this act will beat all the wise ones and will go over to a big hand. IT IS A BAFFLER FOR MAGICIANS.



MAN AND WIFE MINDREADING ACT!

by

Robert A. Nelson

Encouraged by the many scientific experiments conducted by the psychology departments of our leading universities, and scientists, in a quest to determine if mental telepathy can be genuinely produced, or if it is a result of pure coincidence, the writer has devoted much time and thought to a system of secret communication whereby two people can duplicate (fraudulently) these publicly known experiments, and many others, with a minimum of practice and little skill.

In fact, the primary intention in this treatise is to impart such a secret system as to enable any two people to put into actual practice after fifteen minutes of labor, and to produce such startling results as to astound even the scientific mind, and to convince all spectators that they have witnessed a series of experiments in genuine telepathy.

Effort will be expended only with playing cards, which offer a great variety of possibilities, and easily learned. For years, the author has performed this series of effects, with amazing success. The appeal to two people working, transmitting thoughts from one mind to another - or from the mind of a spectator to one of the performers, is indeed remarkable. It is more intriguing than magic. It fascinates and rivets the interests of the spectators, because they do not know definitely that it is a trick as in magic - or if they have truly witnessed the phenomenon known as 'thought transference.'

The routines herewith given, if presented in a serious vein, and with intention of causing your audience to believe they have participated in true mental telepathy, will not fail to create favorable comment, and win for its operators a reputation as master telepathists.

Lecture

"Ladies and Gentlemen" - the most of you, no doubt, have read of the thousands of extensive experiments being conducted by our leading universities and scientists to determine if the phenomenon of thought transference or mental telepathy does really exist. These experiments have been going on quietly for the last several years, and now the fruits of their efforts have recently been given much space in our public press."

"The consensus of opinion as a result of tens of thousands of scientific tests is that mental telepathy is a fact - does exist - and may even be controlled to a certain extent. For months I have followed these experiments, and participated privately in them, and to my amazement found great success, working with ----- my partner in this interesting work."

"The usual plan in these scientific tests is to have one subject concentrate intently on a card or symbol, the other subject at a given time to cause his mind to be passive and in a receptive state, to see if

he could not received the mental thought vibrations. In most cases, playing cards were used."

"To definitely demonstrate these experiments, and to even allow you to participate in them, we will use this ordinary deck of cards. May I request anyone to take one, two, three, four or five cards from the deck . . . to allow no one else to see them . . . and if you wish, any other spectator may take a few cards. Thank you. Assuming this to be a strictly scientific demonstration, let us understand ourselves before we proceed further. Two groups of cards are fairly selected and observed by no one, other than these two people who hold the cards."

"Please concentrate most intently on your cards, and my partner will endeavor to call each card that was selected. Remember, any noise or disturbance in the audience makes it very hard for her to receive the mental vibrations from your mind, and for that reason, please let it be as quiet as possible."

(Opening lecture and patter for party groups of people, clubs and theatre gatherings. To be varied to suit circumstances.)

Nelson's Man and Wife Mindreading Act employs a wide variety of ways and means, and justly so, because long before your keenest spectator can begin to figure a basis for your performance, you have thrown him entirely off the track by another totally different method. The clever operators are the ones that will vary the presentation, and modus operandi, and thus take advantage of every 'break'.

Each method is entirely independent of another . . . or may be used in conjunction. Each step a separate method . . . though blended in one presentation, sensational results may be achieved.

That this system can be learned in less than fifteen minutes is not surprising, when you realize that only 11 cue words are necessary, plus a short sentence and very elementary arithmetic.

The basis of the system of secret communication is

CHARLEY HAS SOME DIAMONDS

If you learn that sentence, and can add in groups of three, half your work is done already. You need not employ any skill with the cards, or worry over further memorization. Just remember about Charlie - Charlie has some diamonds.

This sentence is so important because it represents the sequence of suits in the deck, and is used in two different manners . . . in the stack arrangement, and numerical values for the verbal and silent imaginary KARD-KODE.

CHARLIE	HAS	SOME	DIAMONDS
CLUBS	HEARTS	SPADES	DIAMONDS

As designated by the first letter in each word. Some people find it easy to simply remember the sequence, Clubs, Hearts, Spades and Diamonds, but Charles Has Some Diamonds will do the same trick, and no need to forget the sequence at any time. As you become familiar with the system, you will forget about Charlie and the sequence of suits will come to you. However, recall that you are to learn the entire act in fifteen minutes.

THE STACK

1 Ace of Clubs
4 4 of Hearts
7 7 of Spades
10 10 of Diamonds
13 King of Clubs

3 3 of Hearts
6 6 of Spades
9 9 of Diamonds
12 Queen of Clubs
2 2 of Hearts
5 5 of Spades
8 8 of Diamonds
11 Jack of Clubs

1 Ace of Hearts
4 4 of Spades
7 7 of Diamonds
10 10 of Clubs
13 King of Hearts
3 3 of Spades
6 6 of Diamonds
9 9 of Clubs
12 Queen of Hearts
2 2 of Spades
5 5 of Diamonds
8 8 of Clubs
11 Jack of Hearts

1 Ace of Spades
4 4 of Diamonds
7 7 of Clubs
10 10 of Hearts
13 King of Spades
3 3 of Diamonds
6 6 of Clubs
9 9 of Hearts
12 Queen of Spades
2 2 of Diamonds
5 5 of Clubs
8 8 of Hearts
11 Jack of Spades

1 Ace of Diamonds
4 4 of Clubs

Note the arrangement of the stack is entirely mechanical, and does not require memorization. It is based on the following sequence of suits Clubs, Hearts, Spades and Diamonds and the addition of three to each subsequent cards.

CHARLIE HAS SOME DIAMONDS reveals the sequence, and is extremely easy to remember. The first letter of each word gives the cue to the suit, such as C for Clubs, H for Hearts, S for Spades and D for Diamonds. Naturally, the sequence of suits and values is simply repeated four times thru out the 52 cards, or four similar groups.

You do not remember each card or the sequence. You merely remember the arrangement of suits, and the addition of 3 to each card.

To stack the deck, divide the deck into four piles, according to suits. The first suit is clubs, then hearts, spades and diamonds. These are the positions, from left to right. Arrange each pile of like cards, with ace on bottom, facing up, and each card stacked in numerical value, such as ace, two, three, four, five, six, seven, eight, nine, ten, Jack, Queen and King. Ace on the bottom, King on top. Arrange each pile in this manner.

Now, starting with the club suit, take one card (ace) from the bottom of the stack, and place on top of that pile. With the next pile (suit is hearts), add 3 cards, or take the bottom four cards, in order and place on top of that stack. In hearts suit, 5 is on the bottom, 4 on top, facing up. To the next suit, (Spades) add 3 more, and take the seven bottom cards in order and place on top of pile. 8 of spades on bottom, the 7 of Spades on top.

In the remaining pile, add 3 more cards (to 7) and take the ten bottom cards, in order, place on top of the Diamond suit. Jack is on the bottom, ten of Diamonds on top.

7	7 of Hearts
10	10 of Spades
<u>13</u>	King of Diamonds
<u>3</u>	3 of Clubs
6	6 of Hearts
9	9 of Spades
<u>12</u>	Queen of Diamonds
<u>2</u>	2 of Clubs
5	5 of Hearts
8	8 of Spades
11	Jack of Diamonds

The mechanical structure is complete. Starting at the left with the Clubs, place the top card (King) in the hand, face up. Take top card in next suit into hand, and in like manner collect all the cards, one at a time, always starting at the left with Clubs, and picking them up, working to the right. Continue until all cards are in the hand, facing upward. The card facing upward (bottom of deck) should be the Jack of Diamonds, and the top card on the deck (facing down) should be the Ace of Clubs, as shown in the stack arrangement.

These cards may now be cut any number of times, as a true cut will not disturb the arrangements. Shuffles, unless false, should be avoided. You are now in position to name the entire sequence of the cards, but such a performance should never be given, as it shows that a prepared sequence is being used, and you defeat your own purpose.

Thus, by knowing the bottom card, you always know the card on top, and the other cards in sequence. Assume the bottom card to be the 2 of Spades. In the Charlie Has Some Diamonds sequence, diamonds are next, to the two spot, we add 3, thus the top card will be the 5 of Diamonds. In like manner, the second card from the top will fall into the Club suit, and adding 3 to the five, gives us the 8 of Clubs - the next card will be the next suit, or Hearts, and adding 3 to 8 gives us 11, or the Jack (value) of Hearts.

With the deck so stacked, you are in a position to do several miracles. For instance, you can allow any person to take any card from the deck, and by making the break at that point, i. e., removing whatever number of cards were above the selected card and placing that section to the bottom, you learn the bottom card, and naturally know the card that was next (one below in your stack, and consequently name the selected card,) though at no time did you see it. When the card is returned to you, place it either on top or bottom of the deck and your stack is again complete.

Several cards may be withdrawn from the deck, from one location, and by making the break, bring the cards on top of the selected card, to the bottom of the deck, and getting a glimpse of the now bottom card, you can name the selected cards by merely going thru the Charlie has some Diamond's sequence, adding a three value to each card, when named. Replace the cards on top or bottom of the deck, and again arrangement is in order. It is not well to describe or name over three cards, as the sequence may become apparent to the spectators - unless, in calling them you name them in some other order. Such as: six selected cards are

withdrawn, you divide the deck, and find the Jack of Spades on the bottom of the deck. The next cards in the sequence after the Jack of Spades, is 3 higher and the Ace, next suit is Diamonds, or the Ace of Diamonds, followed by 4D, 7H, 10S, KD, 3C. Rather than to name them in this sequence, it would be well to ascertain the cards in the mind, and say, "I get the 3 and 4 of Clubs, another black card, which is a Spade, the 10 of Spades, and two red cards, the 7 of Hearts and the King of Diamonds.

However, it is possible that the sequence will be broken by the spectator, exhibiting the cards as called. Should you wish to repeat the trick, you may do so immediately, allowing another spectator to take a few cards from the deck. Make the break at the place of the selected cards, bring the top selection to the bottom, see the bottom card, and then you are in a position to name the selected card. When returned to you, you have performed the climax in this series, shuffle the cards, and then go into another trick or discontinue your performance.

The mere effect of being able to call the name of the selected cards is not so startling in itself . . . however, when another party other than the performer, and apparently without any predetermination, can call out the names of selected cards . . . which are known only to the person holding them . . . then you have a most startling effect.

In order for the assistant to know the selected cards, it is necessary for the performer to convey the name of the locator card, which is brought to the bottom of the deck. Once the assistant is informed of this card, and knowing the Charlie Has Some Diamonds line, and to add three to each card, they can readily name the selected cards, whether one or more.

The easiest and simplest way for the assistant to learn that card is to see it. Bringing the locator card to the bottom of the deck, and the fact that the performer DOES NOT know the selected cards, neither does anyone else, completely takes all spectators off guard. The performer merely need hold the deck in the hand, locator card to face assistant at some time or other. Natural moves and actions make this extremely easy. This can be accomplished in the majority of cases, and unless too much repetition of the same effect, detection need not be feared.

The other means of conveying the card to the assistant is by the use of the Kard-Kode, either silently or verbal. By varying from one method to another, detection is practically impossible. The KARD KODE will be presented a little later.

Here we will further proceed in an effort to exhaust more of the possibilities of the STACK. A rather complicated method of determining the selected card, and yet not to make a break and see the next card in sequence. For a test, you can slowly run the cards from one hand to another, allowing the spectator to withdraw one or two cards, return them to the deck, without you touching or seeing that card or others IN the deck. All you need know is the bottom card prior to starting this particular experiment. As the card or cards are returned to the deck in their original position, or elsewhere, the spectator immediately

shuffles the deck thoroughly, and therefore removes any possibility of later revealing the stack.

This method is more complicated, but extremely easy, once you clearly grasp it. If you will study the stack arrangement, you will learn that the 4th, 8th, 12th, 16th, 20th, 24th, 28th, 32nd, 36th, 40th, 44th and 48th, will be the same suit as the bottom card, and naturally the suit arrangement, C, H, S and D continues the same.

If the bottom card is the 3 of Clubs, then the 4th, 8th, 12th each card down from the top will also be the Club suit. Therefore, if you are offering the cards to a spectator for a selection, you fan out the deck and slowly run the cards past, from left to right hand, asking that one or two be selected. While doing this, you count the cards, starting from the first card (or top of deck), until a card is selected. You therefore know the card selected (illustration) was the 16th card from the top, because you counted same unbeknown to the spectator. Therefore, any multiple of four will be the same as the bottom card. Immediately you know the suit. If the 17th card was selected, the 16th would be the same, and then proceed to the next suit for the 17th card, or Hearts.

It is easier to determine the suit of any given card by the multiple of four method. Divide four into the number of cards you count. If it divides without a remainder, it is the same suit as the bottom card. If there is a remainder, continue that many down through the Charlie Has Some Diamonds line, and you learn the suit.

To learn the value of the card by mathematics, learn the position of the card from the top by count. If it is the fifth card, you know the suit to be ONE above the bottom card suit. Multiply the number of cards counted (including selected one) by three. Add the value of the bottom card, and divide by 13. The remainder will tell you the value of the card. That rule applies if the selected card is with the first 13 cards.

Example: Bottom card is 3 of Clubs. Spectator takes the 5th card. The fifth count shows you the suit is Hearts. $5 \text{ Cards} \times 3 \text{ equals } 15$ plus 3 (value of bottom card) equals 18, divided by 13, goes once, with 5 as a remainder, or 5 of Hearts.

Insomuch as the set-up is repeated four times in the entire stack, the mathematics of the problem is greatly simplified when the selected card is deep into the deck. If the count is greater than 13, merely subtract 13 from the count after you have determined the suit.

Example: Four of Spades on bottom of deck, the 37th card is selected. Your problem is to determine this card mathematically, and here is how. Divide 4 into 37 - going 9 times (disregard) and 1 remainder. Therefore, the 36th (multiple of 4) is the same as the bottom card or a Spade, next (37th) would be a diamond. Immediately you know the 37th to be a Diamond. As you work in multiples of 13, and two multiples of 13 (26) may therefore be deducted from the count, leaving 11. $11 \text{ (as the count)} \times 3 \text{ equals } 33$, plus 4 (value of bottom card) equals 37, divided by 13, goes 2, remainder is 11, or Jack of Diamonds.

It is not necessary to multiply the count by 13, if the count is greater than 13 . . . merely subtract 13 from the count, and use that number AFTER the suit has been determined. That greatly simplifies the mathematics and does not make it necessary to run into any figure higher than 3 times 13, plus the value of the bottom card. These extremely simple mathematics can easily be handled mentally.

Therefore, you learn the suit and value of the selected card or cards. If doing mental telepathy, you either read the spectator's mind, if working alone, or your assistant on the other side of the room states the selected card or cards. This later part is made possible by the KARD-KODE.

It might be well to state at this point it is not the intention of the author to give you a lot of complicated mathematical processes, or work to be memorized. The entire plan is extremely simple, once you visualize it, and in order to get all out of the system that is of merit, the explanations and varied possibilities must be completely revealed.

Most performers will not use this effect. They will not go to the trouble to run through this procedure. However, the above effect is included for those to use under test conditions.

To give you a simple means of coding, number values will be used for each card. These are so arranged as to require practically no memory, but merely a moment's recollection. Natural numbers and the Charlie Has Some Diamonds for suits will be employed.

		THE IMAGINARY STACK
		This arrangement has no relationship with the stack, except that the suits remain in the same sequence.
<u>Code</u>	<u>Value</u>	
1	A of Clubs	For the moment, forget the stack.
2	2	
3	3	
4	4	Rather than to try to code the name of the card, or to code the suits and then the value, this short cut is applied.
5	5	
6	6	Remember the Charlie sequence on the cards, and then a simple count from 1 to 52, as shown on the left.
7	7	
8	8	
9	9	
10	10	
11	J	In this MENTAL stack, the A of C is the first card, therefore it is #1. In natural sequence the deuce will be 2nd, the trey 3rd, and so on thru the first
12	Q	suit. The next suit is Hearts, and the count continues, the A of H will be #14, the deuce #15, the trey #16, and so on.
13	K	
14	A of Hearts	
15	2	
16	3	
17	4	In the case of the second suit, or hearts,

<u>Code Value</u>	<u>True Value</u>	
18	5	the code values in every case are exactly 13 higher than the card values. Therefore, for any number above 13 (to 27) subtract 13 for the card value, and hearts being the second suit, the card is easily ascertained. Suppose you wish to determine 31 in this mental stack. Subtract 13, leaves 8, or 8 of Hearts.
19	6	
20	7	
21	8	
22	9	
23	10	
24	J	
25	Q	Each suit having 13 cards, has 13 values and they are the same sequence as suits. The code values continues consecutively, and thru Clubs, Hearts, Spades and Diamond sequence. All numbers falling in the first set of 13 are Clubs, all numbers in the 2nd group of 13, or to 26 are Hearts, all numbers in the third set of 13 (or to 40) are Spades, and from 40 to 52 the suit is Diamonds. Divide 13 into any number. Remainder is the value of the card.
26	K	
27	A of Spades	
28	2	
29	3	
30	4	
31	5	
32	6	Therefore, every card in the deck is given a code value. Code number is used, not the name or value of card, as it represents exactly the same. No need to memorize this system - it does not amount to that. It merely is a continuous count of 52 cards, Ace to King, and with Charlie sequence of suits. A moment's reflection will allow you to decipher any number of its card value, or any card reverted to the code value.
33	7	
34	8	
35	9	
36	10	
37	J	
38	Q	
39	K	
40	A of Diamonds	
41	2	
42	3	
43	4	
44	5	
45	6	
46	7	
47	8	
48	9	
49	10	
50	J	
51	Q	
52	K	

Assuming that a telepathy demonstration is in progress, and I as the operator wish to convey secretly to my assistant the name of a card. For purposes of illustration, assume the card to be the 7 of Spades. Without referring to the illustrated sheet, I know the Spade suit to be the third group of 13 values, and that in the code values, all spades are 26 higher than the card value. I must therefore add 26, which means Spades to the selected card, seven, which gives me a numerical value of 33. Therefore, if I can convey the number 33 to my assistant, she will immediately go through a similar mental process, deduct as many sets of 13 (two in this case, or 26) from the given number, which leaves 7. As 33 falls within the scope of the numbers valued (27-39) for Spades, the card is readily determined to be the Seven of Spades.

REMEMBER:

All Clubs are true value. (1-13).

All Hearts are 13 higher than true value (14-26).

All Spades are 26 higher than true value (27-39).

All Diamonds are 39 higher than true value (39-52).

Thus, you are able to identify any card in the deck by the use of their corresponding numbers. Now, practically the only real memory work required is the KARD-KODE, the following list of 11 words, each with a corresponding number.

KARD-KODE VERBAL CUES

- 1 - Think - or Alright
 - 2 - Concentrate
 - 3 - Now
 - 4 - Just
 - 5 - Ask
 - 6 - Tell
 - 7 - Name
 - 8 - Please
 - 9 - Go on
 - 0 - Go ahead
- Repeat - see.

By the use of these words, in various combinations, it is possible to convey the name of any card to the medium. The requests and conversation may be addressed to the spectators, or the assistant. Natural phraseology is simple and easy. The requests and sentences should be so structured as to convey the representative number early in the sentence.

If you employ the Kard-Kode and verbal cues, it is necessary that you absolutely learn and memorize the above words and their values, and to be able to recall them on a moment's notice.

This simple sentence may be of assistance in learning them. THINK and CONCENTRATE, NOW JUST ASK or TELL your NAME, PLEASE GO ON. GO AHEAD, SEE?

Insomuch, as you are interested in coding only to the value 53 (represented by the last card in the deck, the Joker), you are concerned only with the first two digits coded. Example: to code #23, you might say, "Concentrate on your card. Now, ask for it." equals 234, only the first two digits having value. Further, to aid in formulating the requests, if the numbers are above 53, they are merely reversed to give the correct cue, i. e., PLEASE THINK of the card - equals 81 - and there being no number above 53, it is naturally reversed, meaning #18, or THINK of your card, PLEASE.

#18 in the KARD-KODE means the fifth card in the second suit, or the Five of Hearts. Therefore, to transmit the Five of Hearts, performer merely says to the spectator, "Please think of your card," and assistant received the #18, translates it to the Five of Hearts, and announces it accordingly.

Therefore, any card known to the performer may be transmitted verbally to the above cue values to the assistant, and unbeknown to the other spectators, who regard the requests and other conversation as a matter of course. In playing cards, this system can be used to tell your partner what you hold, and the conversation may be made to appear most innocent.

In doing an act in mental telepathy, it is possible for the assistant to call any of the cards, in the deck, providing the performer knows the card. The audience may tell him the card, or otherwise acquaint him with the selection, or he can determine the same in various ways, such as to employ the stack deck.

When using the stack, the performer brings the locator card to the bottom, and if he does not have the opportunity of showing it to the assistant, he merely tells her in the course of the conversation. Knowing the locator card, she is able to name the selected card or cards.

This same system of cues can be employed in the test where the performer counts down the number of the selected card, mathematically works out its value and thus verbally codes same to the assistant.

Some performers may wish to use a silent system, and as it requires practically no memory or practice, it is herewith included for those who wish to employ the same. The coding in this instance is done by signals, or the position of the hand holding the deck.

Each card carries its numerical value, as in the imaginary deck. To code the Five of Heart, which is 18, you must convey the digits one and eight. This may be accomplished in two ways. First, picture an imaginary clock dial surrounding your body. The cards, as a deck, are held in positions that indicate these values. For a #1 position, the deck would be in the right hand, near the shoulder in a fashion as to indicate #1 on the imaginary clock dial around the body. The performer holding the cards places same as though he were looking at the clock, therefore, the assistant must REVERSE same. The eight position would come when the deck has been shifted to the left hand, and held two-thirds of the way up from the lowest position possible of the left hand. All values are shown in this way, the deck being moved from one position to another.

A second method is to first code the suit, and then the number. The suits can be sent as follows: Charlie Has Some Diamonds. Clubs indicated by the deck being held in the right hand above the waist line. Hearts, same hand, below waist line, Spades in left hand above waist line, and Diamonds, left hand below waist line. The values are sent by the clock method, and for 13 or the KING, cards are held in the center of the body.

The performer may find it convenient and very good showmanship to sometimes employ BOTH the verbal code and silent code, sending one digit with both systems, and in such event, it must always be agreed in advance which cue is to act as the first digit, as the assistant might not otherwise be aware of which cue was intended to be transmitted first.

Now you have the entire basis of the KARD-KODE. Note, that it employs the STACK, the IMAGINARY STACK, and the KARD-KODE KUES. Other secondary features are the FLASH of the card (secretly exhibiting the selected or locator card to assistant), the FORCING of a known card, FALSE SHUFFLES, and the "Sniff." These principles are employed in any routine suitable to the occasion, and should be continually varied, which makes detection of the system impossible.

Some little practice will be required for real proficiency and rapid operation. However, in a few minutes time, you can begin to operate the system, and with a little repetition and practice, its operation will become almost automatic.

Showmanship is required to get the most out of this demonstration, or in fact, any presentation. The assistant should not reveal the selected card or cards readily. It should be made to appear to be a serious and difficult mental effort - first discerning the color, suit and value. Performer should go thru a little hocus pocus for opportunity of directions, during which time he can readily code the card.

The common force is a true ally in mental telepathy effects of this kind, and immediately you can perform this stunt. Whether or not you are proficient in the art of forcing cards does not matter, because if you miss, an alternate method, though apparently crude, will permit you to achieve your objective.

THE FORCE

Employing an ordinary unprepared deck of cards, your assistant knows in advance which card you intend to force, and having shuffled the cards, you cut the deck so as to bring the desired card about one-third of the way down. You ask the spectator to take one card and as they are to reach, bring the desired card into position for them to take it. Nine times out of ten, they take the proper card. It is child's play then for the performer's assistant to tell the selected card.

It is poor showmanship, however, to call out, 'The Seven of Spades.' That is too easy, and without punch. The assistant wants to concentrate - to first discern the color of the card - I get the impression of a black card -- yes, that is right . . . I can't make out if it is a club or spade. Please concentrate on the suit. That's better, yes, it is the Spade Suit . . . now, please count mentally the number value of the cards, Jacks counting 11, Queen - 12 and King - 13 . . . count, one, two, three, four, five, six and seven . . . that's it, the Seven of Spades. There you have a very neat trick.

Suppose you can't force cards, or did it very, very poorly, as does your author. If you miss, think nothing of it. Simply open the deck where the break was made, ask spectator to replace card on top of packet, and replace the top section of the deck in a chopping fashion, merely throw the top section to the bottom of the deck, leaving the selected card

then on top of the deck. It is now necessary that you pull the top card to the bottom of the deck, and so hold the cards as to enable the assistant to see that card. This is the selected card that is then named.

If you wish to repeat this and do not have a card agreed upon for the second card, performer selects any one card -- signals to the assistant the card, i. e., same by placing same bottom of the deck, and exhibiting the card in a quick flash.

A STUDY IN CONCENTRATION

This effect is aside from what has been previously described, but lends itself to parlor entertainment nicely along with the demonstrations of this nature. A confederate is employed, and in the event you have been doing mental telepathy demonstrations before the same crowd, it would be well if your assistant could be out of the room while the test is being conducted, using another confederate.

Any number of cards are placed face up on the floor in a large circle, and while the performer is out of the room any spectator indicates one card by touching same, or pointing. The performer returns to the room, gets down on his hands and knees, and slowly passing his hand over each card around the circle. After great mental strain, the selected card is found. All takes place, apparently, without regard to any of the spectators.

The confederate, of course, knows the selected card, and being unsuspected by the crowd, need not fear detection with this simple but clever effect. As the performer's hand passes over the selected card, the confederate merely SNIFFS a trifle! This signal tells the performer the card, though he does not immediately select it, but passes on and later finds it. An improvement on this old trick is for the confederate NOT to sniff at the time the hand is over the selected card, but wait until the hand has passed over three more cards. With this pre-arrangement, the performer needs only count back to the fourth card to get the correct one. That relieves any possibility of the sniff being detected as the signal. The writer has performed this stunt hundreds of times, and have never been caught to my knowledge.

Of course, knowing the Kard-Kode, the confederate could convey the name of the card during the course of conversation with other spectators.

POCKET MINDREADING

Permit any deck of cards to be shuffled, and without seeing the rotation of any of the cards, ask spectator to think of any number between 1 and 12 - to count down into the deck to that number, look at the card (do not withdraw it), and not disturb the arrangement of the deck.

The performer now places the deck behind his back, stating he will read the spectator's mind to divine the position of the card - withdraws that card, and places it in his own pocket. That is apparently done. Performer asks spectator the number thought of, and upon hearing it, withdraws the selected card from his pocket.

No preparation is required, and it is extremely easy. As soon as the cards are placed behind his back, the performer takes off several top cards (at least a dozen) AS ONE, showing only the back as he puts them in his pocket. Apparently, he has withdrawn only ONE card. With hand still in pocket, he asks the spectator the number, and immediately starts to count down to that card in his pocket, which is produced, and is naturally the selected card.

ANOTHER CLEVER STUNT

Employing ordinary cards, apparently remove several at random, though the cards selected are spot cards, with ODD values or odd numbers of pips or spots, such as an Ace, Trey, Five, Seven and Nine of Clubs, Hearts and Spades. The Seven of Diamonds, as well as the Six of Clubs, Hearts and Spades. Arrange all of the cards with the pips pointing one way. All Spades, Clubs and Hearts up, or down as the case may be. For instance the Seven of Hearts is easily distinguished by the five pips on one end of the card pointing one way, and two pointing the other way. Shuffle and hold the cards fanwise in your hand, and allow spectator to take one card. While they look at the selected card, turn slightly sidewise, and unbeknown to them, turn your cards end for end. Almost invariably they will replace the card in the deck in the same position as it was withdrawn. Shuffle cards, and look through the cards - you need only find the one card with the pips facing in the opposite direction.

WORKING UNDER TEST CONDITIONS

Your assistant leaves the room while a card is selected, returned to the pack and carefully shuffled by spectators. Performer places deck on a table, face down, without a word or giving any kind of signal, the assistant enters the room and names the card! An even stronger presentation can be made if the performer will exit from the room just prior to the assistant's entrance to name the card. However, before the performer leaves the room he must leave evidence of the selected card for his assistant.

The performer places the cards on the table, and it is the position of the cards that indicates the selected one. Previously agree with the assistant as to the top of the table, or as on a compass, the north shall represent the time. Place an imaginary clock dial around or on the surface of the clock. The position in which the cards are placed in relation to the hour figures on the imaginary clock.

That arrangement will give you from Ace to Queen. In order to designate the suits, the deck is square for the Clubs. With the cards slightly tilted to the left for Hearts, tilted back or towards the six o'clock position for Spades, and to the right for Diamonds.

If a 'one way' back is employed, the design of the card can be agreed upon as to the top or pointing end of the card. Deck is then placed in center of table, the cards pointing to the position on the imaginary clock dial as to give the cue to the value of the cards. If the King is selected, there being no 13 value, place deck face up!

TELEPATHY VIA THE TELEPHONE

If you are on a party, or in a situation where you desire to exhibit your ability as a telepathist, and your assistant is not with you, but can be reached by telephone, you still can perform a most remarkable feat.

Having learned the verbal Kard-Kode Kues, you as the performer have any person select any one card. After it has been definitely decided the card was fairly selected, you request one of the spectators to go to the telephone, stating some numbers, and ask for so and so, the 'card expert.' Spectator requests the name of the card in his or her own language, and the selected card is immediately named by the party on the other end of the line.

Naturally, the performer must tell his assistant, but how? The identity of the card is transmitted with the name, or initials. Your code cues - Example:

As soon as you learn the code, determine its number value, such as the 8 of Hearts, which is 21. You must convey 21 to your assistant. You say, 'Please phone number . . . and ask for Charles T. Jones' (or whatever the last name), the card expert. C and T are the first letters in your verbal Kard-Kode Kues, the equivalent of the number values. Or you may just use the initials. When your assistant is expecting a call, you can dispense with the middle initial. To code 36, frame this fictitious name, "Norman Thompson," the card expert. The N and T gives the 36 value cue, which is the 10 of Spades. Over a long distance, telegrams can be sent, and the selected card being advised also by telegram. A fine stunt for booking offices and party groups.

As the initial G appears twice for 9 and 0, allow the second word in 0 value (Go ahead), or Ahead, act as the cue, the use of initial A, as it does not appear elsewhere, only in the alternate for #1.

MECHANICAL FORCING DECKS

This work is devoted solely to ordinary playing cards, but the author cannot overcome the temptation to tell you of the wonderful results that can be obtained by the use of forcing decks. The assistant knows the card before it is taken, consequently a miss is impossible.

By having several forcing decks, and switching them, you can repeat. Only objection is that the cards cannot be passed for examination, yet if properly presented, that thought would not occur to the audience. So don't overlook the possibilities of a few Svengali or Forcing Decks.

IN CONCLUSION:

Fifteen minutes of study and effort should permit excellent success, even with the first experiments. Here, you have an instrument of entertainment, and as you practice and perform these feats, proficiency will rapidly follow.

THE ABNORMAL LIFT

EFFECT: Two persons insert one finger under knee, other under arm pit of seated spectator, and lift him several inches clear of the chair he was seated on, exerting no effort.

MODUS OPERANDI: Select two serious-minded spectators to aid you in the experiment (or better, use your own assistant). One spectator is seated on chair, the performer and assistant take their places on each side of the seated spectator. Each slip their forefinger under arm pit and under knee of person to be lifted.

The performer acts as director and advises the remaining two of the trio to do exactly as instructed. As directed, all three take a deep breath in unison, breathing as deeply as possible, and at the beginning of the third inhalation, two persons on either side are to bring pressure to bear with fingers under arm and knee and lift upward.

The person seated should maintain a reasonable posture as this will aid in lifting. By all breathing in perfect harmony and the lifting force being applied on the third inhalation, the seated party can be lifted clear of the chair with ease.

The number of breaths taken does not affect the experiment, as long as they are in absolute harmony. Three is suggested as ample. Less than three may result in failure.

This is an excellent experiment for impromptu affairs. We do not attempt to explain this phenomena, as it is beyond us. And we seriously doubt if you will find anyone who can offer a legitimate explanation.

MIRACLE NUMBER DICE

EFFECT NO. ONE: Five dice with different numbers on each face are given to the audience for examination.

A spectator is requested to shake them up thoroughly, place them on the table and add up the total of the numbers on the tops of the dice.

This takes quite a little time, in view of the fact that each number is made up of three digits. Nevertheless the performer almost instantly names the grand total before the spectator really has a chance to get started.

Properly performed, the trick is a new miracle.

SECRET AND PREPARATION: There is no special preparation. All you need to do is know the secret.

You mentally add the last digit of each die. The total will be the last two figures of the grand total.

You then mentally deduct this total from 50 which will give you the first two numbers of the grand total.

PRESENTATION:

(1) State that you are going to perform a near miracle in arithmetic, and for that purpose you use five dice, each one of which has six different digits of three numbers each on the faces.

(2) Hand the five dice to a spectator and ask him to note that all of the numbers are different.

(3) Request that the spectator shake the dice thoroughly in his hand and throw them on the table.

(4) Request him to place each die one below the other and add up to total.

(5) As he does this, you mentally add the last digit of each die, which we will assume totals 19. You now know that 19 is the last two digits of the grand total.

(6) Mentally subtract 19 from 50 which is 31.

(7) You now know that the grand total of all dice is 3119.

(8) The moment you know this, say to the spectator, "The grand total is 3119."

(9) As the spectator will barely have had time to get started you can imagine his amazement at your being able to name the total so quickly.

EFFECT NO. TWO: Another good way to perform the trick is to quickly add up your total of the last digit of each number and turn away with your back to the spectator.

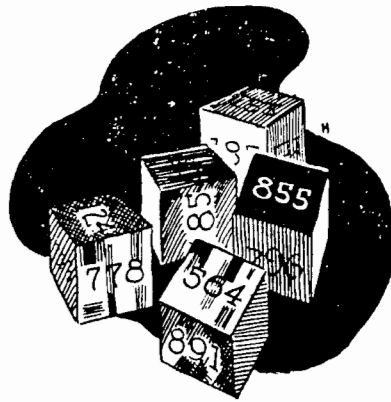
Then request him to place each die under the other and add up the total giving the impression that you have not had an opportunity to even see the numbers.

You then ask him to total up all the columns and write the result on a piece of paper.

All this is done with your back still to the spectator.

Now ask him to concentrate on the grand total and pretend to read his mind by naming the grand total.

This makes an excellent mental effect.



EFFECT NO. THREE: In this effect you take a calling card and write a number on it which you place in your pocket.

You then show the dice, ask the spectator to shake them well, toss them on the table and total up the figures. After he has done this, you ask him to name the total.

You take the calling card out of your pocket and show the spectator that you have written the same number that he told you.

PRESENTATION:

NOTE: To perform this effect is necessary to have a device known as "Secret Swami Gimmick" or Improved Band Writer.

This little device is a special gimmick that fits over your thumb and has a piece of lead attached enabling you to write the total on the card while it is in your pocket.

(1) Pretend to write something on the card and place it in your pocket, as a matter of fact, you leave the card perfectly blank.

(2) Hand the five dice to a spectator and ask him to note that all of the numbers are different.

(3) Request the spectator to shake the dice thoroughly in his hand and throw them on the table.

(4) Request him to place each die one below the other and add up the total.

(5) Secretly determine the grand total as previously instructed.

(6) Now reach in your pocket and write this total with your thumb gimmick on the card.

(7) Take the card out of your pocket and ask the spectator to name the total of the five dice.

(8) When he does so, show him the same total on the card that you presumably wrote before the trick started.

You will find this a near miracle in actual practice. This is also a marvelous mental effect.

Additional Routine

This routine is used by George Boston in his famous mental act.

This assumes the proportions of a stage illusion, as it can be used in front of a large audience with the assistance of a big blackboard, and a committee.

PRESENTATION: Performer requests the assistance of two members of the audience, explaining that he is about to perform a mental test. The five dice are shown and examined by them. One spectator is placed at the blackboard, the other spectator handling the dice.

Ask the spectator to roll out one die at a time, the other spectator to put down the top number of each die rolled on the blackboard so the entire audience may see the performance. NO NUMBERS MUST BE CALLED BETWEEN THE TWO SPECTATORS.

All this while the performer is standing in front of the stage to the side with a slate and piece of chalk in his hand.

After the five numbers have been placed on the board, the performer merely says "Now draw a line under the five numbers," illustrating with his hand in the air.

This is the most important move of the entire experiment. As he says these words, he swings his body half way around to illustrate to the committee. During that small period of time, he glances at the board and totals the last column as described before.

He then states that he will predict the total of all the figures on the board by writing it on his slate. This he does without showing it to the audience. He then requests the committee to total their figures and call out the result. This they do. The performer then turns his slate around and the two totals are identical.

NOTE: The strong points of these effects are the facts that the entire audience may watch and check the addition. Mr. Boston sometimes uses a blindfold over his eyes, the reason being given is that he is then unable to see anything that transpires. The blindfold however, is the well known double thickness blindfold made of pan velvet. One thickness you can see through, two thicknesses you cannot.

IMPORTANT: The spectators on the stage are not to talk to each other.

SECRET OF DR. 'A'

by

'Robert A. Nelson

"Dr. A" is a very real-life figure, having devoted 20 years of his life as a very successful office reader and clairvoyant. It is almost necessary to know this individual personally to appreciate his real talent.

He is one of the cleverest of the old school of clairvoyants and one of the most interesting scoundrels that I have ever had the pleasure of knowing. I cannot speak so highly of his ethics, nor can I condone his practice, but I do recognize his superb showmanship and genius.

Let me first tell you something about this clever character and his genius. In knowing him better, you will perceived a better understanding of his methods, and should be able to use them to great advantage in legitimate entertainment.

I would judge 'Doc' to be about 38 years of age - recently honorably discharged from the Armed Forces of Uncle Sam. He has been thrice married, and unfortunately, it didn't 'take' on any of the multiple occasions. This is another way of saying 'Doc' is not the type of individual that goes to make a model husband. He is sufficiently attractive to the ladies - Oh, yes, but he is definitely not the stay-married type. His shoes are filled with wander-lust -- this may likewise be said of his soul. Consequently, Doc is always on the 'go,' a few weeks at the most here, there and everywhere.

Besides the wander-lust fever, it is most likely that his activities prompt some of his extensive travel, as you will later learn. Like many a genius, Doc 'A' has a weakness - perhaps I should have spelled the weakness with capital letters and pronounced it whiskey.

They are inseparable friends -- these two. One was never without the other for long. Doc's association (close) with liquor, I perceive, is the only stumbling block to his rise to great fame and fortune in his chosen profession, that of a mindreader and clairvoyant, for Doc would 'read your fortune' at the drop of a hat and before you could say 'hocus pocus.'

He was a man of high school education, but unduly wise in worldly affairs. One secret of his success was that he was a 'natural born talker' -- a good mixer with an infectious personality. Though often rudely butting into the conversations of strangers, the intrusion was not resented -- but welcomed, when it became apparent that here was a 'fortune teller' ready to deliver the goods.

This man had all the brass in the band -- plain guts, plainly speaking is the only way I can accurately describe him. Strangers to him, existed only momentarily -- he did the talking -- he held the spotlight.

As I have said, and in all fairness, Doc was a very likeable guy -- a fellow for whom you would gladly do a favor. Sober, he was a swell fellow, well-behaved and nice to have around. The desire for his company would lessen with each succeeding drink, naturally, yet he wore well and long. Maybe I should have just briefly described him as a 'clever drunk' and let it go at that -- if I did, I would find myself defending him. But I think you begin to perceive something of his character.

Thru his travels and constant contact with the public, his perception of human nature -- psychology and the raw course of life was sharpened. Instinctively, he acquired a knack of approaching people -- of reading their character -- of being at all times the commander of the situation.

When I say Doctor 'A' was one of the old school of clairvoyants, I mean that his practice is not just that of entertaining with mindreading and psychic feats, but earning his livelihood by his wits. It was not his

problem to secure clients for private readings only, but to find patrons whom he could 'case'.

There is a term of the old school meaning that the clairvoyant would sell his bill of goods to the patrons -- scare the very daylights out of them with the thoughts of dire evil that was about to overtake them -- and then, by the use of black magic, bring about a cure for the situation -- at a large fee.

It mattered little to the Doctor as to the patron's worldly goods -- all that he was interested in was, "How much cash you have now?" Of that, rest assured, he would secure the greater portion, and so frighten the client into a desire to overcome these adverse conditions that the patron would make repeated visits, bring alms to the Great Doctor.

The reader may take exception to this line of reasoning, -- in this enlightened age, and refuse to believe that people today are so gullible, as to accept the blabbering of a clairvoyant, and hand over large sums of money 'for work to be done' to overcome evil conditions, to bring back lovers, husbands or wives -- to bring new and vibrant health to the individual thru charms and the working of black magic.

It is true that this practice has greatly died out -- not so much because human nature has changed or smartened, but because of stricter law enforcement. This confidence game still continues on a greatly diminished scale, and I am sure that our friend the Doc is contributing his efforts to the unsavory business as I write these lines.

To the man, woman or child in great mental distress, and in an unbalanced emotional state of mind, they will reach for any straw. And if they are convinced that this man or woman can 'correct all' any fee, no matter how large or small, is trivial.

The old school of clairvoyants realize this only too well. They are dealers in human behaviour -- in cause and effect -- supply and demand in human emotions. They are master and salesman, meeting a situation that is greatly in continual demand.

As the author stated awhile ago, I can only condemn these practices as so much thievery. It places the entire field of mentalism in a bad light. It is a situation that the law alone will eventually clean up, just as it has made great strides in the past.

On the other hand, I express the opinion here that any 'fortune teller' who understands human nature -- and who is a good listener, can do, and does a world of good, if their efforts are sincere and directed at helping the individual to a better solution.

It may be of interest to my readers to know how the clever Doctor operated -- from whence came his business and revenue.

This fearless individual would move into a strange city without a dime in his pocket -- register at one of the better hotels, and within an hour have plenty of money in his pocket. He didn't use newspaper advertising -- he used himself!

He would accost you in a bar -- a favorite place for the Doctor -- and begin to read your fortune. In a moment, you would be very much engrossed by his reading -- others would gather. He'd tackle mostly women -- they were his fish. Find a woman (in the presence of a fortune teller) who doesn't promptly stick out her hand and want her fortune told.

Doc would start out with a hand full of cards -- give them to everybody. He has a passion for beauty shops -- stop in each, passing his cards around and giving a reading to the owner gratis. He claimed to be a mindreader -- and he would prove it on the spot. He'd pick up two, three and five dollar readings in beauty shops, in cocktail rooms, on the street, wherever he could.

The author spent many an interesting (and sometimes weary) hour with the Doctor, watching him work -- studying his approach -- his unusual technique. It wasn't long before I concluded that a great majority of the women -- and many men are sure-shots for having their fortune told.

Nearly EVERYBODY wants their fortune read! It is true, many go in for it for just the lark of the thing. And at the same time, with their fingers crossed. Millions and millions of dollars are spent in this country every year for 'fortunes' and in quest of the very elusive and mysterious future.

It has taken many paragraphs to bring up this point at a proper conclusion. It is one of Doctor 'A's Secrets -- the knowledge that he can crash practically into any situation -- proclaim himself as a fortune teller -- and have ready and eager clients, willing to pay for his services.

I said the man has guts -- he has, but does it take such great intestinal fortitude to make these approaches after you have learned that you will be eagerly received and compensated for your efforts?

His manner of getting business had a new approach -- he didn't advertise thru printed messages, and except that media to bring him a land office business. As to be successful in any business, he went out after it. He advertised himself by card and by actual demonstration at the point of sale -- and made it. He knew that people would gladly buy his services, if they believed in him, and it was convenient.

His advertising cards were placed wherever he would go. And my observation was that they were not left on tables, or tossed onto the floor, but carefully put away in pockets and purses for future reference, or to tell a friend. This is not theory, but proven practice. This is a lesson in psychology, and my point I repeat, is that there is a definite and eager demand for a person who professes to tell fortunes, and once the ability has been demonstrated, the sale is a cinch.

After a day or two of such exploitation (though it never ceased, even far into the night), the patrons would pour into the Doctor's office -- his hotel room. He made a point of giving cards to all the hotel maids, elevator operators, clerks, etc., and most often, a brief demonstration, in which he answered one or two brief questions -- a come on!

Doctor "A's" Demonstration

His demonstration, as you have been led to believe, was not miraculous -- but it was damn clever. It was brief, apparently fair and above board, and intrigued the spectator.

He would ask you to write the name of any person on a slip of paper, press it to his forehead, attaching it there with a drop of 'spit', or simply leave it lying on the bar or table. He would knock you right off the chair by calling the name and telling you a few other things -- and you would open the paper, and there it was.

If the spectator really reacted -- then he would start a little psychological line about the disturbing influence in their life -- beat all around the bush, and consent then to your pleadings to tell you more.

Another piece of paper or a card, and you write three questions. The same darn clever procedure, and while his method might be what you now suspect, you would never catch him -- unless he was falling-down drunk.

He had developed, over a period of many years, a very peculiar technique that always fascinated me hour after hour. It is the author's opinion that his method of gaining the information, under the circumstances in which he worked, is without equal.

It did not matter to the Doctor where the reading took place. I have observed him give readings drunk and sober in cocktail lounges, surrounded by spectators, at bars, standing in crowds, and even under street lights. And during my observations, I have shuddered many times and crossed my fingers that they wouldn't string him up on the nearest lamp post!

Giving this observation logical consideration, one must believe that his boldness was perhaps his greatest virtue. It took nerve, daring and resourcefulness, to get away with the many things Doc perpetuated on the public. It brought forth another important secret of Doc's -- that the successful mentalist, fortune teller or clairvoyant must not only be resourceful, but extremely bold and daring!.

To those who would like to use some of the secrets and methods of the good Doctor for entertainment purposes, let us pattern - to a certain extent -- our methods and technique after him. As stated before, his only stumbling block to fame and good riches -- even as a legitimate reader, was excessive drink. So, we can pattern after his 'reading technique', and profit greatly.

DOCTOR A'S MASTER SECRET -- THE INDEX CARD BILLET SWITCH

Before the author reveals the basic method of Dr. A's work, may I add a word of my own. The last twenty-five years of my life has been very closely associated with all forms of mentalism -- as a writer, publisher, manufacturer and dealer -- also, as an observer and investigator.

It has fallen within my province to personally witness the demonstrations and technique of literally hundreds of stage, seance and office fortune tellers. My quest is never ending -- always in the search for information as to methods and means of performing these tricks. I have seen hundreds of office workers (the most of whom are exceptionally crude) do the billet switch for many years, but I have never before seen a switch so clean and cleverly presented as the Dr. A's Billet Switch. Dr. A added a subtle and master's touch that actually removes it from the realm of others who make the obvious switch.

If a client has called in quest of a reading and with the good intention of paying for this service -- and catches a clumsy operator fumble and deliberately switch the billets -- this fish -- pardon, client, will escape the hook. Not so with Doctor "A".

Regular index filing cards - size 3 x 5 inches are used. These are obtainable in any stationary store. Best use the plain or non-ruled cards. Some performers may find it easier to use a slightly smaller card - say 2 1/2 x 3 3/4 inches, however, this is optional.

There is a special reason for using the index card. It is of such a texture that it holds a crease, and may be opened and closed SILENTLY. (This type of card is used by most billet-switching clairvoyants.)

A long soft lead pencil is also used. This insures easily read writing. These are important details. The performer folds the cards in half, the short way, and a second fold in half, giving a folded billet approximately 1 1/2 x 2 1/2 inches, and when placed in an upright position on the table, will stand like a miniature tent. This same fold should be used in every case.

This card is unfolded and given to the client with the request that a name or two be written on the card, and three questions that are uppermost in the client's mind -- and then to refold the card.

The client writes this data on the card and folds same. If they retain it, performer asks them to put it on the table. Nothing is done hastily -- everything leisurely.

Needless to say, the performer has concealed in his right hand palmed a duplicate card, and folded in the same manner. The card should rest in the slightly cupped right hand, folded edge uppermost, and about half behind the two center fingers and the balance in the palm. See Figure 1.

FIGURE 1
Performer's view

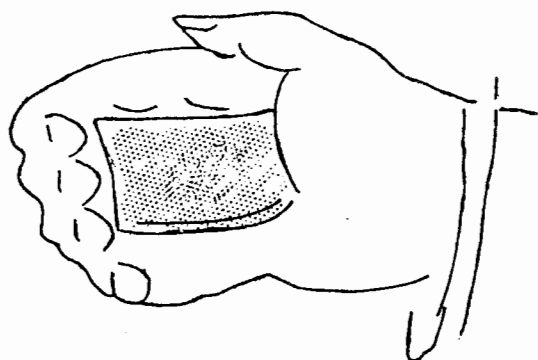


FIGURE 2
Performer's view

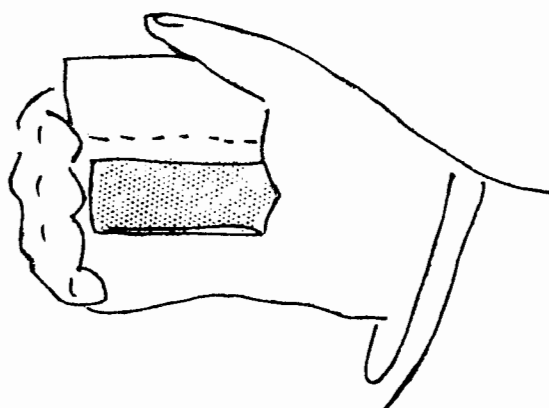


FIGURE 3
Spectator's view



The hand should be carried and maneuvered in a natural manner. Performer reaches with the left hand, picks up the client's billet in the tips of the fingers. He approaches the right hand, concealing the dummy billet, and places the real billet between the forefingers and the thumb of the slightly cupped right hand, allowing the real billet to partially protrude above the cupped hand and in view of the spectator. Figure II.

The left hand lazily drops away momentarily, as the performer is talking to the client and gesturing with the right hand. The left hand again approaches long enough to draw the real billet into the right hand, behind the dummy billet, and gets them in perfect alignment. The thumb and forefinger of the left hand takes the TWO billets by the upper left corner and partially draws them from the right hand, and the thumb and forefinger (of right hand) slips down to the center of the TWO billets. Retire the left hand, holding the two billets as ONE in the thumb and finger of the right hand. Gesture with the hands, as shown in Figure III. Just for a minute - while talking - thus showing BOTH hands empty, except for the SINGLE (?) billet, which the spectator observes as ONE and his billet. It has never left his sight - except for the briefest moment as the two are slid together. This must all be done in a most natural manner, and almost as a continuous move. Don't be hasty.

At the point where the billet actually leaves sight, you are talking directly to the client, looking them straight in the eyes and holding their undivided attention. Later, they will never realize the billet actually left their sight.

One could hardly be accused or suspicious of a switch, and as the performer merely picks up the billet for a moment, while making reference to it -- SHOWS THE HAND TO BE DEVOID OF ANY BILLET THAT COULD BE USED AS A SWITCH. Actually, the two billets are held together as ONE!

At this point, there are two procedures used by Dr. "A" -- depending on the observation of the client. The two billets are in the right hand - held as one - between the thumb, fore and index finger. In a slightly overhand movement, the thumb slides the real dummy down slightly and the finger pushes forward and releases the dummy, which is thrown on the table in an overhand movement. Needless to say, if the performer is holding the undivided attention of the client - their line of vision - most any kind of move could be performed unobserved. This is perhaps the sloppier of the two procedures.

In the second method, the left hand again approaches the held billet(s) taking it momentarily from the right - a fraction of an inch so the right hand relaxes and the left hand puts the two billets into the right hand where the dummy was originally. See Figure I. The thumb pushes the real one down slightly and quickly moves up, and with the fingers withdraws the dummy and casually drops it on the table. It is one continuous move.

It is a move that warrants many hours of practice. The author

has spent hours in practicing before a point of perfection was reached. It is essential this be done perfectly - and with the correct timing. The move, if closely observed, must appear as though you are merely placing the original billet on the table. This is your goal - a perfect resemblance of the true movements.

The original billet is now retained in the slightly cupped right hand - palmed. Sitting at a desk opposite the client, the performer begins the reading with a few psychological remarks, billet is dropped in the lap. Under no circumstances should the performer attempt to open and read the billet immediately. Proceed into the reading for a full minute at least, pattering along psychological lines.

Leisurely and without haste, slowly open the folded card in your lap and place it on your knee. You are ready to 'cop the message' when the opportune time arrives. Remember, no haste.

Scattered down thru this text of the last few pages will be found many more of Dr. A's secrets - important ones - timing - natural moves - leisurely procedure - holding the client's undivided attention at the moment of mis-direction. Each, blended into a composite picture, make for a tremendous and subtle presentation.

It is quite easy to move slightly in the chair, and shade the eyes as though in a moment of concentration, and read the message on the knee or in the lap.

The spectator's guard is down completely - because of the cleverness of the switch and the fact you immediately jump right into the business of the reading. Other vital psychological factors come into play here, in the performer's remarks, which will be revealed later. Ways and means of riveting the client's attention on the READING - which means themselves, their loved ones and the key to their future.

To proceed with the mechanics of the switch, after the reading is completed, Dr. A always re-switches the billets, and usually makes some remark which lead them to open and refer to the written questions. This is proof again that the switched billet was always on the table top - and NOT read by the medium. It all leads up to a 'perfect crime.'

The method of switching is the same as the last part of the original switch. The business of showing the hands empty - except of the billet - is omitted, as there is no necessity for same. The left hand picks up the billet, puts it behind the now real one in the right hand, switches and tosses the real one on the table. Usually at this point, the Doctor leans forward with arms crossed, and drops the dummy in his lap.

Study carefully the diagrams, especially the all important Figure III where both hands are shown empty, exception of the single (?) billet. This is the piece de resistance of Dr. A's work! If you wish to do this switch, I can hear the Doctor saying "Practice, practice, practice - and practice some more."

HOW THE DOCTOR APPLIES THE SWITCH

Here is the procedure followed by the Doctor when doing professional office work. The client has called for an interview, and is ushered into the office, seated across the desk from the Doctor.

On the desk are several soft lead pencils, and a package of index filing cards, with the wrapper around them, just as purchased in the stationary store. The performer removes one of the cards from under the wrapper, folds it properly, unfolds it and hands it to the client.

"Have a seat, young lady - take this card (folded). I'd like you to write some name that is near to you, or several names, and then write the three most important questions in your mind . . . the reason I ask you to write these questions is because your mind is definitely made up - there are so many things in your life you want to know - I only hope I have the power to help you on a few of these problems. Write only the most important thoughts - it aids the concentration."

"After you have written your questions, take this card and fold it." (Performer folding card, places creases in same.)

The doctor would arise from his desk during the writing, and often left the room. Allowing sufficient time for the writing of the questions, the Doctor would time himself and arrive at the conclusion of the writing, making a brisk entrance into the room, all full of fire and ready for action.

His offices were so arranged that he would enter the room slightly from behind the client, and on their left side.

He would immediately pick up the billet and go into the switch as previously described, while talking - "You really want to know the truth and the whole truth? If there are any DEATHS or accidents, you would like to know about these too? (Pause). Your problem looms before me very clearly - you want me to tell you good or bad? (Switch made during this patter.)

These opening remarks really give the client a jolt - references about death or accidents, which the client assumes are impending! They are caught unawares, and now they are all attention, because they have been given a bit of vital news.

DR. A'S PSYCHOLOGICAL BUILD-UP

"You really want to know the truth? If there are any DEATHS - or accidents, you would like to know about those too? (Pause). You appear to me to be a very intelligent person - your future looms up before me quite clearly - indicating more happiness in the future than in the past - you are a woman that is very proud and high-minded - you are a person who likes to speak your own mind, then your heart is at ease. But people really don't understand you - they think you are odd, peculiar or skeptical - but if you care for anyone, you are sincere and there is nothing you wouldn't do for them. If you don't care for them, you don't want to have

anything to do with them. You know - you are a woman of intuition and dual nature - you don't get blue, discouraged over little trivial things - but sometimes when you do get the blues, it seems like the whole world is against you, and everything in the world is wrong - nothing is right - sometimes you feel like packing up and getting away from everything - personally, I think you are a very intelligent person - you are progressive, enterprising and foreseeing - I know you are from good people. You have seen much better days - there are two things in your mind at the present time - personally I'd like to advise you that you are really your own worst enemy. As a matter of fact, you let your heart rule your mind. Right now, you don't know what to do - which course to pursue - you are not exactly a fickle person - you are just undecided and you need help. Young lady, you came to me, because you need help - my work is like any profession, doctor, lawyer, etc. If you go to a doctor and he can tell you what your troubles are, he can surely help you. If I can tell you what your troubles are, I can certainly solve them - the human mind is not merely an organic function of intelligence - its a dynamo - the greatest radiant force known in the universe - it can not only imagine things or mentally create things, it can cause them to actually materialize - we all possess a certain psychic force, but it is latent in most people. "

"Even you sometimes have sat in a theatre and concentrated on a person in front of you and they have turned around and looked at you. Sometimes you have even concentrated on something that you wanted and it came to you. You see everybody is born with a talent - but these talents must be developed. I discovered I had this great power many years ago, and now I put it to practical use helping those like yourself. "

"All the readings in the world wouldn't help you - what you need is personal help. No use to go to a doctor to be told you are sick, because you know that if you have enough confidence to go to him, he can help you . . . in other words, when you cross the threshold of this door, you are half cured, that's because you have confidence. "

"You must have confidence in me - I know you are not a millionaire - but if I can help you, I'll try my best - I charge according to the person - I have three prices - \$36.00, \$56.00 and \$96.00, just according to who the person is - I just charge you the minimum . . . you see, your satisfaction is my success. If I can help you, I know you will help me. "

"I see you have a little money, but you have another place for it. You will realize this is the greatest investment you have ever made in your life. "

"Bow your head, will you please? Place both hands on the table - please give me some spiritual light - and power to do good which is within me - let my light so shine that it may help those that are present here - peace, peace, etc. "

Somewhere in the reading, the Doctor will use these lines, "You are about 35 (guessing age) and you still have that much longer to go - there won't be any serious operations, accidents or deaths, except what has occurred in the past. Your folks are long lifers (pause) at least on one side of the family. "

Most clients are women - that is a fast rule. Women are more emotional than men and react better. By watching the effect of your words on the client, you can perceive whether or not you are on the right track or so, and proceed accordingly.

There have been several excellent books written on psychological readings, that data of this type will not be repeated here. You are referred to the "Technique of the Private Reader," "Pages from a Medium's Notebook," and the "Private Medium's Secret Guide."

In giving the brief introductory psychological reading, you naturally judge your client, dress, grooming, age, sex, jewelry, etc., for the cues which are used in addressing the client.

Actually, in the psychological reading, the Doctor says a lot and it sounds good, but actually he says very little. Awaiting more vital information, the client reacts to this line of reading. The concluding remarks are the 'build-up' for a big fee, though you will note that he does not stop and set a definite price. He merely sows the seed that a higher than usual fee is to be expected, because of the seriousness of the case. He shows his generosity to realizing their financial status, and proceeds to stick his teeth into the actual reading.

In the concluding paragraph, he shades his eyes, and glancing down, reads the names and questions on the billet in his lap on his knee. With this definite data, he is ready to really 'pour on the heat' which he always did. It is not difficult to give a private reading, when you know what the client desires to know. While I do not like to say this, Doc instead of really trying to help the person with good, sound and clean judgment, would magnify the difficulties confronting the client, and scare them half out of their wits. In a moment of desperation, and influenced by Doc's Master Salesmanship, they were easy prey to be 'cased' - paying a fee and promising more fees at later dates for the Doctor to remove these evil influences and make every thing sweet and rosy again.

With such a build-up and a powerful reading, Doc would take what ever fee was available to 'start the work,' and have them return in a few days more with more money.

One might wonder how he could keep stringing them along, when reason tells us he could really do nothing for them to help them overcome their problems. Here is how he operated:

As in the case with most people when they get sick, one or two things will occur unless they receive the proper medical attention; either nature will cure them in due time, or the condition grows worse and the patient dies. The larger percentage is always in the affirmative, so regardless of the Doctor's efforts, more than half of his client's troubles will correct themselves!

A great many of these troubles are imaginary, and exist only in the client's mind. Having confidence in the Doctor, they EXPECT (A

POSITIVE THOUGHT WHICH ATTRACTS POSITIVE THINGS) conditions to get better, because they are paying for an improvement, and thus aiding their mental outlook, help themselves.

To the smaller percentage of persons, who because of circumstances etc., have not found a solution to their problems, the situation may continue on about an even keel, or get worse. One might assume that these people would become difficult to handle after paying in large sum, and getting nothing in return! It's a logical question, yet, Mr. Reader, how many times have you sought medical and legal advice, only to be misinformed and unaided, yet you pay for 'professional services rendered?' You might seek services of this kind because of desperation, and one might say, in extreme cases, the client is a bit emotionally unbalanced. It is like drilling a well or gambling - one hates to quit with money invested, and usually continues to throw good money after bad. That is the case with many persons who are 'cased' by these fakers.

However, these operators have a big bag o'tricks, and a means of satisfying even these disgruntled clients. Sooner or later, the clients lose faith, patience or run short of money (just when the results are almost achieved) and quit. Dr. A. (and any of the old school of grafters) would give their clients some ritual to perform each night - such as writing many times the name of their loved one on a piece of paper, and repeating "Lover come back to me" - twenty times on the stroke of twelve midnight for eleven days. It could be any kind of ritual, depending on the problem, and knowing human nature - the Doctor knew that his clients would not rigidly follow his instructions to the letter!

If they didn't THEY had broken the spell, and it was their fault - NOT HIS!

I mention this one example which conveys the thought. However, it is not the author's intention of revealing information that may be utilized to swindle others, but to expose the methods of these spook crooks. It further shows the cleverness of the operator, and the guillibility of the clients.

THE CLIENT RETURNS

Concluding his reading, the Doctor takes his fee (all he can get), and tells the client to return in three days for further help - that he will then have some good thoughts for her.

If more questions are to be answered at the second reading, the index card switch procedure occurs all over again. It is quite possible the Doctor did not recall the client, because of reading for so many people each day, or associate her problems with the individual, that he must let the client tell HIM what has happened, and what progress has been made.

This was one of A's most deadly stunts. He would sit at his desk across from the client, knees crossed and a pencil in his hand. At some point or other, he breaks off the pencil end - an extra long piece of lead

and retains it in the fingers of his right hand, and getting excited, slams the pencil down on the desk, where it finally landed. Of course, in the violent slamming of the pencil, the end was broken off (?). Actually it was retained in the Doctor's fingers - slipping out a card and placing it on his knee, he would engage his client in conversation about names and events, and write these on the card on his knee with the pencil point.

Shifting his chair, he would palm the card up to his coat pocket, and ostensibly remove it from his pocket and toss it on the table to the client, to prove that he had been 'working in her behalf' and there was the proof.

OR, here is another pet procedure by Doctor 'A'. Client returns - "Did you write those questions down I told you yesterday - let me see them?" (Now, writes same on knee.) "Please note, I wrote the same. Now, we are making progress and I know I can help you."

"You see I only do my case work at night - behind locked doors - however, I have just finished two successful cases, and I will begin my work on your problems tonight. Please return in three days, and in the meantime, follow this ritual, etc., etc."

DR. A's SUPER BILLET SWITCH

When the Doctor was in extra good form, he would add this subtle touch to the switch. After he had accomplished the switch, read the real billet and during the actual course of the reading, he would toy with the dummy billet on the table, but would never open it. He would then tear the dummy billet into two pieces, placing one over the other, tent fashion and proceed with the reading. This action was sort of a 'nervous outlet', and apparently done subconsciously.

He would then slowly and silently tear the real billet in like manner in his lap, and stack same. At the conclusion of the reading, he would switch the two torn pieces of the real billet for the two torn pieces of the dummy billet, dropping them on the table top. All moves and actions are identical to the original switch.

DR. A's SPIT-BALL SWITCH

In ballyhooing his work, Doc would create enough excitement by simply calling a name that he would book readings for a later date. He would use a scrap of any paper - about an inch square. This he would tear from an old sheet, and give it to the spectator with the request they write any name thereon, and unfold it twice, writing inside. He would make the folds, unfold and hand it to the spectator.

Doc would always be prepared with a scrap of paper of the same size and appearance, already folded, and this he would get in his right hand, palmed as in the original switch. He would take the folded billet - go thru the switch routine and start to return it to the client. He would

then take a little 'spit' from his mouth and moisten a spot on his forehead. "Here, you take the name and place it on my forehead," he would say. But he would merely make the gesture, and place it there himself, the miniature billet sticking to his forehead by the moisture. Asking the spectator to concentrate, etc., he would open a small slip in the palm of his hand and get a flash of it. Very dramatically, he would call them by name. He would then remove the folded billet, and switch back for the original. Sometimes, he would approach the spectator, if others were not around, and placing his right cupped hand on the spectator's shoulder - just back from his line of vision, and read it. His 'spit-ball' test was most effective.

The reader must understand that the Doctor was a past master of this switch. He did it perfectly, and therein lies its true value. Every move must be perfectly timed and natural. If the reader is to utilize this switch, he must strive for perfection.

NITE CLUB READINGS

The author would never have deemed possible the following suggestions, unless I had personally witnessed them in actual operation innumerable times. Because of the daring and boldness involved, this information might never have occurred to a less courageous individual (the writer included) unless witnessed and its practicability verified!

Let me tell you how the Doctor did night club readings - and then you can adopt the routine to your own peculiar requirements. First, it is necessary that you acquire a lot of material for brief 'psychological readings' - good patter lines, a continual running fire of conversation, during the switch and the reading of the questions.

The method is extremely simple. If it were not possible for the Doctor to place the real billet in his lap or on his knee to read - due to other spectators who might see this action, he would open the folded billet in his lap, reach into the inner coat pocket, and withdraw a number of papers, envelopes, etc., and bring the open billet up behind the packet of papers. Taking a pencil, he might inquire the person's birthdate, make a few calculations on the papers, meanwhile reading the names and questions, and refolding the same. It is amazing how easy it was for him to 'get away' with this bold reading. Never once have I seen an excited spectator even become interested in the papers in his hand.

Repeatedly, I have seen Dr. 'A' employ this bold method, while sitting at bars, tables, standing in groups and surrounded by people. On some occasions, he might place another piece of paper over the card, and casually gesture with the papers, exposing them to view. He would always lean or stand back a few inches while doing this business. Reshuffling the papers, he would steal away the billet and later switch it.

This is the method I prescribe for the night club table worker - really the only practical method of gaining the definite questions. As said before, It must be coupled with a good line of fast talk. Of course, each individual must work out his own moves and mannerisms. The author

was so impressed with the practicability of this system that I put it into immediate use (after thoroughly learning the switch) and I am amazed with the success and excellent results achieved. Don't under-rate the value of this switch and the subsequent readings of the questions.

THE AUTHOR'S OWN FLOOR SHOW PRESENTATION

Utilizing the famous Dr. 'A''s switch, I have worked out a sensational stage or floor show presentation, when properly done, is nothing short of a miracle. It can be ballyhooed to the heavens and your success as a mentalist is assured. I refer to it as the Million Dollar Callen Mystery.

Obviously, it could be duplicated by using a stooge with rare ease, however, you may offer a \$10,000.00 reward if anyone can prove you are using stooges or are even acquainted with the participants. In order to achieve the full measure of value, this point must be firmly impressed upon the audience. The audience selects three people to act as the committee, and one of the committee to act as the subject, preferably a man.

Performer proclaims that he can and will read the mind of any individual in the audience. The committee of three come forward. The subject is given one of the index cards - already creased - and requested to write any word on same in the English language - and to fold.

Each step of the test is done slowly and deliberately, calling attention to the utter fairness of every move. The performer takes the folded billet and explaining how impossible it would be for anyone to learn the contents of the cards without actually seeing the writing. While talking and gesturing, he makes the switch and shows the hands empty, except for the (?) single card. He immediately switches and impales the dummy card on a file spike on a small stand, just to his left. His hand goes to his pocket with the billet.

In the pocket is a gimmick - a small round plate about half dollar size, with a very sharp pointed nail attached. As the performer patters with the committee, he pierces the folded real billet with the gimmick, making a hole in same that will match the one on the spike. Performer then opens the billet, while standing at the left of the subject, behind the spectator's back. The other two committee men stand slightly forward. It is quite easy to glance to the side, and bringing the card up to a shoulder blade height to take a side glance and read the word. Billet is refolded and placed in the pocket. Performer then walks away from the subject - and dramatically reads his mind by exclaiming the word - immediately gets real billet in hand and approaches the spike, removing the dummy - and goes thru the original switch - allowing the spectators a quick glimpse of the single (?) billet in hand and drops the original on the table for verification.

The file spike presents a little difficulty, due to the toughness of the index card. The writer uses a card slightly smaller than the original size index card. The pocket gimmick must be sharp to pierce the card.

Soft paper can be used instead of the tougher index card, though the switch of same may prove a little more difficult. The writer has always liked the idea of the file spike and putting the hole thru the card - a sort of identifying mark. However, it could be placed between any type of spring clip on a pedestal or the end of a stick, and held by one of the spectators. In this manner, one does away with the business of putting the hole in the card.

To the less daring performer who fears opening and reading the billet behind the spectator's back, he can palm the folded billet in his right hand - reach up into his coat breast pocket and remove a packet of envelopes and papers, placing same over his right hand, covering the folded billet. He now turns the entire stack over, bringing the folded card facing himself. Holding up the packet, and with pencil as though to write, it is easy to open the folded card with one hand.

Performer, "I am going to ask YOU one question - only ONE. Do not tell me the name of the word on the card. All I say is your correct birthdate. Thank you." Goes thru the business of making calculations on paper, etc., folds billet and returns packet to pocket, bringing away the folded billet palmed. He is then ready to switch it for the original, after he proclaims the chosen word.

Practice, practice every move - the positions of the subjects, locating the spike, etc., so that everything is scheduled for smooth operation. It does take plenty of nerve, but it is a terrific test!

Conclusion

As you know, Dr. 'A' was a daring soul. He would read for anyone. However, this is not true with many private clairvoyants who do a switch. The average office worker, and there are many left in the business, will not give a reading or even attempt to make the switch - if they note the spectator appears skeptical and has them under very close observation. They reason - and rightly so - why take a chance on getting caught for a small fee? So, make no pretense at the force - try to 'get something' for the spectator, and with regret, advise him to return some other day.

By knowing the man - Doctor 'A' - as I have tried to describe him to you, and learning his secrets, you are now in possession of proven material that has long withstood the test of time. Value these 'secrets' and methods - regard them for their true worth!

This manuscript was written and prepared with full permission and cooperation of the real Dr. 'A' from many hours of constant observation and association; from personal notes and dictated patter lines. His only request that his true name be kept anonymous - that's the kind of a guy he is!

